

ALDINE LANGUAGE SERIES

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# ALDINE FIRST LANGUAGE BOOK

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BRYCE AND SPAULDING









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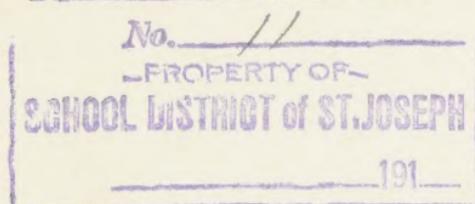
# ALDINE FIRST LANGUAGE BOOK

FOR  
GRADES THREE AND FOUR

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## PREFATORY NOTE

THIS book is strictly a pupil's book; every page and paragraph of it is addressed to the pupil; it is written in language that the pupil can understand.

The Manual which accompanies this book is strictly a teacher's book; it is addressed to the teacher throughout; it explains in detail the purpose of every exercise in this, the pupil's book, gives careful directions concerning the most effective ways of conducting the various exercises, and is filled with practical suggestions calculated to make language teaching not only successful but a delight to teacher and pupil.

The subject matter of this book is most varied and all of the kind that children love. There are stories of boys and girls, stories of animals, fables and fairy stories; there are games and riddles, dialogues and little dramas; there are pictures that tell the most wonderful tales; there are poems that delight every boy and girl; children revel in all this, and revelling, store their minds and hearts with true literary material. There are irresistible appeals to the experiences of every child, stimulating the observation and making interesting and significant the occurrences of everyday life.

Children not only take keen delight in all this material, but they soon become eager to give expression

to the results of their own observations and experience, and of the activity of their imagination. That they may express themselves effectively they are led to observe and to imitate the forms of expression—correct language forms, oral and written—that others use. Appreciating the use of these forms, and associating them always with ideas that interest them, children take real pleasure in learning to use correct language forms. Under such conditions as these—ideal and at the same time natural—children make rapid and sure progress not only in the mastery of language forms, but, more important, in the effective use of correct language for the purpose of expressing their own well-ordered thoughts.

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The poems of Robert Louis Stevenson, "Autumn Fires," and "The Dumb Soldier," are taken from "A Child's Garden of Verse"; "Little Blue Pigeon" is from "Poems of Childhood," by Eugene Field; "One, Two, Three" is from "Rowen," by H. C. Bunner, all published by Charles Scribner's Sons. The poems by Emerson, Adeline D. T. Whitney, and Celia Thaxter are used by permission of and by arrangement with Houghton Mifflin Company, authorized publishers of the works of these writers.

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# ALDINE FIRST LANGUAGE BOOK

## CHAPTER ONE

### I

#### GRAND TUSK AND NIMBLE

##### The Quarrel

GRAND TUSK, the elephant, and Nimble, the monkey, were fast friends.

One day Grand Tusk said proudly : “Behold me ! See how big and strong I am !”

Nimble answered : “Behold me ! See how quick and clever I am !”

“It is better to be big and strong than to be quick and clever,” said Grand Tusk.

“Not so,” answered Nimble. “It is better to be quick and clever than to be big and strong.”

So they began to quarrel.

“Do not let us quarrel,” said Nimble. “Let us go to Dark Sage and ask him to settle the matter.”

“Agreed !” said Grand Tusk, and off they ran.

##### The Advice of Dark Sage

Now, Dark Sage was a wise old owl who lived in the darkest corner of an old tower. After listening to all Grand Tusk and Nimble had to say, Dark Sage spoke.

"You must do just as I bid. Then I will tell you which is better."

"Agreed!" said Grand Tusk.

"Agreed!" said Nimble.

"Then," said Dark Sage, "cross yonder river and bring me the mangoes from the great tree beyond."

### It Is Better to Be Big and Strong

Off went Grand Tusk and Nimble. When they came to the stream, which was very wide and deep, Nimble was afraid.

"Oh, I can never cross that river!" he cried.  
"Let us go back."

But Grand Tusk laughed and said: "Didn't I tell you it is better to be big and strong than to be quick and clever? I can easily swim across that river, and carry you, too."

So he picked Nimble up with his trunk, put him on his broad back, and swam across.

### It Is Better to Be Quick and Clever

Soon they came to the mango tree. It was very tall. Grand Tusk tried to reach the mangoes with his long trunk, but they were too high. Then he tried to break the tree with his trunk. But the tree was too strong.

"I can't get the mangoes," he said. "They grow too high. We shall have to go back without any."

Then Nimble laughed and said: "Didn't I tell you it is better to be quick and clever than to be big and strong? I can easily climb this tree."

Up the tree sprang Nimble and soon threw down enough mangoes to fill a large basket. Grand Tusk picked them up, and the two friends crossed the river as before.

### Which Is Better?

When they came again to Dark Sage, Grand Tusk said: "Here are your mangoes. Now tell us which is better—to be big and strong or to be quick and clever?"

Dark Sage answered, "I should think you would know that yourself. Who crossed the river?"

"I did!" cried Grand Tusk, proudly.

"Who gathered the fruit?"

"I did!" answered Nimble.

"Then," said the wise old owl, "don't you see that sometimes it is better to be big and strong, and sometimes it is better to be quick and clever? Each thing in its place is best."

## II

### STUDYING THE STORY, "GRAND TUSK AND NIMBLE"

Answer to yourself every one of the questions below. Ask yourself one at a time, and think out the answer to that one question; then ask and answer the next, and so on. Try to answer every one from the story as you remember it.

If there is a question that you cannot answer from memory, after you have tried very hard, you may look back at the story and find the answer there. If there is a question that you cannot answer at all, or if you are not sure that your answer is right, remember that question and ask it of your teacher or of some pupil.

In answering these questions to yourself, you are getting ready for the next lesson. Then your teacher will ask you these questions and many others about the story.

#### People in the Story

Why was the elephant called Grand Tusk?

Why was the monkey called Nimble?

What does *nimble* mean?

A sage is a wise person. Why was the owl called Dark Sage?

Bring a picture of an elephant to school tomorrow, if you can find one, and show the rest of the class the tusks.

#### Places in the Story

Where did the owl live?

After leaving the owl's house, where did Grand Tusk and Nimble first stop?

How did they cross the river?

Where did they next stop?

Think of any question you would like to ask about some place in the story. To-morrow your teacher will give you a chance to ask your question. Have it ready.

#### The Talking in the Story

What kind of voice do you think the elephant had?

At recess or at home to-night say aloud to yourself, or to any one that will listen to you without being frightened: "Behold me! See how big and strong I am!" Say it just as you think Grand Tusk said it. To-morrow you will have a chance to say it in school.

What kind of voice do you think Nimble had?

What did he say when he heard Grand Tusk brag?

To whom did they go to settle their quarrel?

What did Dark Sage tell them to do?

What did they answer?

Think of any question you would like to ask to-morrow about anything some one in the story said.

## III

HOW TO PLAY THE STORY, "GRAND TUSK  
AND NIMBLE"

If you and the other children can plan just how to do it, your teacher will let some of you play the story of Grand Tusk and Nimble. The following questions and directions will help you.

## People

How many people will be needed to play this story?

What kind of person should Grand Tusk be?

What kind of voice should he have?

What kind of person should Nimble be?

Which person must look very wise?

Which part in the play would you like best to take?

Why do you think you can take this part well?

Choose children for the other parts, thinking why you choose each one.

## Places

Where was Dark Sage's home?

Which is the darkest corner in the room?

Is there a better place for Dark Sage's home?

Think how wide you would have the river and where you would have it flow. How can you show it on the floor with books, pointers, rulers, or chalk marks?

What will you use for a tree? You know Nimble must climb a tree.

### Actions

Look at the picture on the next page and see how Grand Tusk might play carrying Nimble over the river.

Think how Grand Tusk could play shaking the tree.

How would you play picking mangoes from the tree and throwing them to Grand Tusk?

Think how Grand Tusk picked the mangoes from the ground and put them into a basket. With what does the elephant pick up things?

### Words

In playing the story, you must think all the time who you are; then you will speak like Grand Tusk, or Nimble, or Dark Sage. Do not try to recall the exact words that were used in the story, but think of the meaning of what



Playing Grand Tusk and Nimble

Grand Tusk, Nimble, or Dark Sage said, then say it as that one said it, but in the words that come to you.

## IV

## PLAYING THE STORY, "GRAND TUSK AND NIMBLE"

(Your teacher\* will help you play the story.)

## V

## TELLING THE STORY, "GRAND TUSK AND NIMBLE"

You have read the story of Grand Tusk and Nimble. You have heard it read. You have seen different children take the parts of Grand Tusk, Nimble, and Dark Sage. To-morrow children will tell the story in class; perhaps you will be one of them. Telling the story will be a hard thing to do — much harder than playing it; for in playing the story, each child had to be only one person. In telling the story, you will have to speak like all three in turn.

Think the story all out carefully to yourself,

\* NOTE TO THE TEACHER: The *Teacher's Manual*, which every teacher using this book should have, gives full and definite directions for carrying out this and the many subsequent lessons that are indicated only by title in this book. In addition, the *Teacher's Manual* is full of helpful suggestions regarding the teaching of every lesson.

just as you will tell it if you are allowed. Try to see in your mind each place, each person, and everything each one does ; try to feel like each person in the story as you speak for him. At home, if you can, tell the story aloud to yourself, or to any one who will listen to you.

## VI

## A STORY TO FINISH

You remember the words of Dark Sage, "Sometimes it is better to be big and strong, and sometimes it is better to be little and clever." Here is another story to show that sometimes it is better to be strong, and sometimes it is better to be quick.

## Strong and Quick

George was a big, strong boy who could lift and carry a heavier load than any other boy in his class. Tom was small and slim and had not much strength, but he was the fastest runner in school.

One day as the two boys were walking home from school, George said : "What a tiny chap you are ! Why, I am so much stronger than you that I could lift you with one hand."

Tom replied : "Yes, you may be stronger, but I can run faster than you. Come on and I will race you to the corner of our fence."

"Pshaw!" said George, "any one can run. It is much better to be strong."

Before Tom could make reply, they turned a corner, and the pitiful sight that met their eyes stopped all thought of their dispute. A poor old woman sat on the ground, weeping over an old man who lay there very still and very white.

"What is the matter?" asked Tom, stopping beside them. "Can I help you?"

"My husband is ill and has fallen here. He cannot walk; he cannot even stand. Oh, please carry him into the house for me," cried the old woman.

Finish the story. Think how the story of Grand Tusk and Nimble ended. The following questions and directions will help you.

Could Tom carry the old man into the house?  
Why not?

Who did carry him in?

What may George have thought?

Do not answer these questions with just a word or two. Let your answers tell the story something like this:—

Tom was not strong enough to carry the old man, so George lifted him carefully and carried him into the house. While doing it he could not help thinking: "I was right. It is better to be strong than to be quick."

What happened next?

When any one is very ill, for whom do we send?

Who went for him? Why?

Perhaps you will go on something like this:—

After the boy had placed the old man on the bed, the woman turned to George and said: "Run as fast as you can for Dr. Grey."

But George knew he could not run fast, so he said to —

Now you must complete the story with only the help of the following questions. Be careful to make a real story out of your answers, as we have just done.

What did Tom do?

What did he think as he ran along?

Did the doctor cure the old man?

What might the doctor have said? Think what Dark Sage said to Grand Tusk and Nimble after they returned from the mango tree.

## VII

### FINISHING THE STORY, "STRONG AND QUICK"

(This is a class exercise.)

## VIII

## STORIES TO TELL

Many stories have been written and told about monkeys. Do you know any? Be ready to tell one to the other children in your class. You may think of a story that has been told or read to you, or of one that you have read; or you may make up one.

If you do not know a story about a monkey, perhaps you can tell one about an elephant or an owl.

Try to make up a story from one of these hints, if you do not already know a good one to tell.

1. A monkey saw himself in a looking-glass and thought it was another monkey. What did he do? What did he say? What happened?

2. A monkey found an egg. He thought it was a ball. What did he say? What did he do? What happened?

3. On page 18 you will find a story of some blind men and an elephant. If you can think of no other story, read that over carefully; then think it all out to yourself so that you can tell it.

## IX

## A PICTURE STORY

(A lesson to be studied with your teacher.)

The boy on the garden wall is Tom. Look at his face. Does he not look very much excited about something?

See how he points. He must be pointing at something he sees beyond the garden wall.

Does he see something close to the garden wall or something far off?

What does Tom see? It must be something very strange, or wonderful, or beautiful, or awful, or exciting, to make him look and point as he is doing.

Look out of the window, point as Tom is doing, and try to look as excited as he looks.

Make believe that you see something very wonderful that you want to have the other children see. Think just how you will tell the other children what you see.

*Think well* before you answer the next two questions.

What is Tom saying to the other children? Use the very words you think Tom is using.

How does he speak?



What do the other children want to do ?

Now you know what the story is about. Let us go back and tell the story from the beginning.

Give a name to each child.

Where are the children ?

What season is it ? How do you know ?

Let us suppose the children have been working in the garden.

Our story might begin then in this way, —

One day in summer Tom, —, —, and — were working in the garden.

Who stopped working first ?

Where did he climb ?

How did he get to the top of the wall ?

Why did he climb there ?

Did he hear any noise from the other side of the wall ?

The story might go on like this : —

Suddenly Tom stopped working. He thought he heard a noise from the other side of the wall. A ladder stood against the wall. Up the ladder climbed Tom — up to the very top of the wall.

From there he looked down and saw —

Now tell the part about what Tom saw and how he called to the other children.

Did the other children climb to the top of the wall?

Finish the story.

What would be a good name for the story?

## X

### MORE PICTURE STORIES

On page 19 is another picture full of stories. Try to read one of them as you read the stories in the garden wall picture.

Look at the faces of the children. Do they look happy?

Are they looking at something sad?

Are they looking at something awful?

Are they looking at something very exciting?

What are they looking at?

Think of something funny you have seen from your windows — something that made you laugh.

Now let us make the whole story about the picture. Why do you think all the children are in the house to-day? It may be some one's birthday party. Whose birthday shall it be?

What were the children doing at the party? Think of things children really do at parties.

Let us suppose they heard a noise from the street. What did they all do?

Finish the story, telling what they saw from the window and what they said about it.

Think of a good name for the story.

Tell the story all over to yourself so that you can tell it aloud to the class.

You might tell it at home to your mother or father or to your brother or sister.

## XI

### THE BLIND MEN AND THE ELEPHANT

Once upon a time there were four blind men. One day they heard the people in the village talking about a large elephant that had been caught by some hunters.

"Take us to the elephant," they begged. "Let us feel it with our hands. Then we shall know what an elephant is like."

Their friends led them to the elephant. The first blind man put out his hand and touched the elephant's broad side. The second took hold of a leg. The third grasped a tusk, and the fourth clutched the animal's tail.

"Now do you know what an elephant looks like?" asked a friend.

"Yes," cried the first. "The elephant is broad and flat like a barn door."



ADA BUDELL

"What!" exclaimed the second. "The elephant is big and round like the trunk of a tree."

"Not so!" cried the third. "The elephant is hard and smooth like a polished stone."

"What are you all talking about?" cried the fourth. "The elephant is just like a piece of rope."

— INDIAN FABLE.

#### Questions to Answer from the Story

Did each blind man give a good description of the part of the elephant he touched?

Did any one give a good description of the elephant as he really is?

What should each man have done before he tried to describe the elephant?

#### Something to Do

Think of a picture of an elephant, or better, think of a real elephant, if you have seen one, or of what you have heard or read about elephants. Then think how you would describe an elephant so that one seeing an elephant for the first time could not fail to know what it was.

Be sure that your description, when finished, would fit only an elephant, not some other animal, also. For example, were you to say, "An elephant is a large animal, with four legs,

## THE MOUNTAIN AND THE SQUIRREL 21

a tail, two ears, two eyes, and a mouth," what other animals would this description fit as well as the elephant? What more can you say about the elephant that will fit only the elephant — no other animal?

Think out your description carefully, and be prepared to give it to the class, if your teacher calls upon you.

When other children are trying to describe an elephant, listen carefully. Think whether their descriptions fit the elephant, and only the elephant. Perhaps the teacher will ask you to tell what you think of some child's description. Then you can say whether or not it fitted the elephant, and no other animal.

## XII

### GAMES OF DESCRIPTION

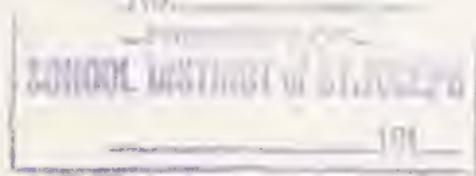
(Your teacher will show you how to play these games.)

## XIII

### THE MOUNTAIN AND THE SQUIRREL

(A lesson to be studied with your teacher.)

The mountain and the squirrel  
Had a quarrel,  
And the former called the latter, "Little Prig!"



Bunn replied,  
“ You are doubtless very big,  
But all sorts of things and weather  
Must be taken in together  
To make up a year,  
And a sphere.  
And I think it no disgrace  
To occupy my place.  
If I’m not so large as you,  
You are not so small as I,  
And not half so spry ;  
I’ll not deny you make  
A very pretty squirrel track.  
Talents differ ; all is well and wisely put ;  
If I cannot carry forests on my back,  
Neither can you crack a nut.”

— RALPH WALDO EMERSON.

How is this story of the mountain and the squirrel like that of Grand Tusk and Nimble?

Who makes you think of Grand Tusk ?

Who makes you think of Nimble ?

In the story of Grand Tusk and Nimble, think how the quarrel began. Grand Tusk said : “ Behold me ! See how big I am ! ” Nimble answered : “ Behold me ! See how little I am ! ”

Just how may the quarrel between the mountain and the squirrel have begun ?

Grand Tusk said, "It is better to be big than to be little." What did Nimble answer?

Now what might the mountain have said and the squirrel have answered?

Read the third line in the poem.

The *former* here means the first person named. Who is named first in the poem? See the first line.

The *latter* here means the last person named. Who is named last in the first line of the poem?

Now read the third line and put in the names of the persons quarreling in place of *the former* and *the latter*.

A prig is a conceited person, a person who thinks himself much better than he really is.

Why did the mountain call the squirrel "Little Prig"?

The fourth line says, "Bunn replied."

You have heard a rabbit called Bunny. Sometimes a squirrel is called Bunny, also. Bunn is just a short name for Bunny.

Read lines 5-10.

By *sphere* the squirrel means the world.

You know that there are all sorts and kinds of weather in a year. There is an old saying, "It takes all kinds of people to make a world."

Now tell in your own words what the squirrel meant in the five lines you have just read.

The next two lines,—

And I think it no disgrace  
To occupy my place,

just mean, “I am not ashamed to be a happy little squirrel.”

Read the next three lines.

What does *spry* mean?

Read the next two lines.

Did the mountain like to be told that he made “a very pretty squirrel track”? I think not, he was too proud. He may have said: “A squirrel track! I am of more use than that! Just see the great forests I carry on my back!”

Read the last three lines just as you think the squirrel said them.

*Talents differ* means that each one of us can do something, but that all cannot do the same thing well. What did the squirrel say the mountain could do that he could not? What could he do that the mountain could not do?

## XIV

### TELLING THE STORY OF THE POEM

(Your teacher will help you to tell the story.)

## CHAPTER TWO

### I

#### HOW THE LINDEN CAME TO BE

##### The Little Plant and the Oak Tree

ONCE upon a time a little plant grew on the edge of the forest. The ground around it was poor and hard, the weather was cold; so the little plant grew very slowly.

“Why don’t you hurry and grow?” cried a tall, strong oak tree who grew near. “Look at us! Come, try to grow straight and beautiful like me and the other trees. Then you will be our sister.”

“I am trying,” said the plant.

But she couldn’t grow fast, so the oak tree tossed his branches and said, “You are so slow, we will have nothing more to do with you.”

##### The Little Plant and the Crow

One day an old crow hopped down beside the little plant. “Why don’t you grow, little plant?” he asked.

“I can’t,” sighed the little plant.

“Can’t! can’t!” cawed the old crow. “Don’t talk to me! I’ll tell you what is the matter with

you,—you are lazy, that's all! Can't grow, indeed! Can't! Can't! Can't!" he mocked, as he flew away.

### The Little Plant and the Wind

"The crow is just right," said the wind. "You must grow! I'll make you! Oo-oo-ooo!" He blew, and blew, and blew with all his might. The poor little plant was almost torn from the ground. But she grew no faster. Indeed, for many days she seemed hardly to grow at all.

### The Little Plant and the Sun

One day the sun, peeping through the branches of the tall trees, saw the little plant.

"Why don't you grow, little one?" he asked.

"She is too slow," said the old oak.

"She is too lazy," cawed the old crow.

"She won't try," said the wind.

The little plant looked up into the sun's kind face. "Indeed, I do try," she said. "I try, and try, and try! But the ground is so hard and cold that I just can't grow any faster."

"You poor little plant!" said the sun. "I am so sorry for you, for I know that you have tried. Now I will help you, and my brother, the rain, will help, too. Won't you, brother rain?"

"To be sure I will," answered the rain. "All that you need, little plant, is a friendly hand to help you. Look up, little one, and be glad."

So the sun shone on the little plant and warmed

her; the rain softened the hard ground, and the little plant lifted up her face and was glad. She was so happy that she just laughed in the sunshine and the rain, and grew and grew until she became the loveliest tree in the forest—the graceful linden tree.

—A DANISH MYTH.

## II

### STUDYING THE STORY, “THE LINDEN”

Recall how you studied the story, “Grand Tusk and Nimble.” Turn back and read again carefully the directions given you for studying that story (p. 3); study this story in the same way. Answer to yourself every question asked, one after another; do this from your memory of the story, if you can; if you cannot remember, turn to the story and find the answer you need.

Think of good questions to ask. You may, if you wish, ask some easy questions that you can answer yourself; but you should also ask some hard ones, that you cannot answer, but that you would like to have answered.

At the next lesson, your teacher will ask these and many other questions; she will also let you ask questions of her and of other pupils.

**People in the Story***The Little Plant.*

Where did the little plant grow?

Why did she not grow fast?

Think of one more question to ask about  
the plant.

*The Oak Tree.*

What kind of tree was the oak?

Did any other trees grow near him?

How did the oak tree speak to the little  
plant?

Think of a question about the oak.

*The Crow.*

How did the crow talk to the little plant?

Did he believe that the little plant was try-  
ing to grow?

What did he say was the matter with the  
little plant?

Think of a question about the crow.

*The Wind.*

What did the wind say to the little plant?

What did he do to help her grow faster?

What harm did he do?

*The Sun and the Rain.*

How did the sun and the rain speak to the  
little plant?

What did they say was all she needed?

What did the rain mean by "a friendly hand"?

Did they help the little plant?

What did she grow to be?

Think of two or more questions to ask about the story, or about any one in it.

### Things to Do and Say

In school you can think how to do and say these things; but you must really do and say them out of school. It will be better and more fun if you can get one, or two, or several, of your friends to do and say them with you. This will help you to play the story. By letting you and your classmates do and say these things for her, your teacher will find out who will make the best oak tree, the best little plant, the best crow, and so on.

Show how the oak tree *tossed* his branches.

Show how the crow *hopped* to the little plant.

Show how the wind *blew* the little plant.

Show how she *swayed* and *rocked*.

Show how the sun and the rain gave the little plant a friendly hand and helped to lift her up.

Show how the little plant *laughed*.

Say, "Why don't you hurry and grow?" as the oak tree said it.

Say, "I can't," as the little plant *sighed* it.

Say, "Can't! Can't," as the old crow *cawed*.

Say, "Oo-oo-ooo!" as the wind blew.

Say, "Look up, little one, and be glad," as the sun said it.

#### Giving Out the Parts for the Play

If you could choose the children to play this story, which part would you keep for yourself?

Whom would you choose for the little plant?

For the oak tree?

For the crow?

For the wind?

For the sun?

For the rain?

You must have some good reason for every choice.

### III

#### CONVERSATION AND DRAMATIZING \*

### IV

#### ORAL REPRODUCTION OF THE STORY, "THE LINDEN" \*

\* Where no directions are given, your teacher will tell you what to do.

## V

## TELLING TRUE STORIES

Read the following questions and answer them to yourself. If you have ever had some seeds or a plant of your own, make your answers to the questions into a little story about your seeds or plant, just as some one made the story for you about the little linden tree.

Have you ever planted any seeds?

Have you ever had a plant of your own?

Where did you get your seed or plant?

Where did you plant it?

What did you do to help it grow?

Did it grow well?

What happened to it?

If you cannot make a story from the above questions, you surely can from the following:—

Who gave the little plant — the linden — “a friendly hand”?

What is meant by “a friendly hand”?

Did you ever see any one that needed help?

Whom? When? Where?

Did you help?

How?

## VI

## SENTENCES, CAPITALS, AND PERIODS

(A lesson to be studied with your teacher.)

Read the following sentences:—

1. The little plant grew slowly.
2. Strong trees looked down on the plant.
3. One tree spoke.

How many sentences have you read?

## Capital Letters

Read the first sentence again.

What is the first word of this sentence?

With what kind of letter does the first word begin?

Read the second sentence.

What is the first word of this sentence?

With what kind of letter does this word begin?

Read the third sentence.

What is the first word of this sentence?

With what kind of letter does this word begin?

The first word of every sentence begins with a  
*capital letter.*

## Statements

What does the first sentence tell you about  
the little plant?

What does the second sentence tell you about strong trees?

What does the third sentence tell you about one tree?

Sentences that tell something are called *statements*.

#### Periods

Look at the mark after the first statement.

This mark is called a *period*.

What is the mark after the second statement?

What is the mark after the third statement?

**There is a period after every statement.**

#### Why Capitals and Periods Are Used

Read the following:—

The first sentence is —

The little plant grew slowly.

*The* begins with a capital letter because it is the first word in a sentence.

There is a period after the sentence because it is a statement.

Finish the following study of the second sentence.

The second sentence is — .

*Strong* begins with a — because it is — .

There is a — after the sentence because it is a — .

— .

Read the third sentence, telling how it begins and why, and what mark is placed after it and why.

Study the following sentences in the same way.

## 1

The oak tree was proud.  
He looked down on the little plant.  
He tossed his branches.  
The little plant was sad.  
She tried to grow.

## 2

An old crow saw the little plant.  
He hopped down beside her.  
He told her to grow.  
The little plant tried her best.  
The old crow mocked her.  
He flew away.

## 3

The wind saw the little plant.  
He tried to make her grow.  
He blew and blew.  
The little plant was nearly blown down.  
The wind was rough and rude.

## VII

## USING CAPITALS AND PERIODS

Copy the sentences under Section 1 on page 34. Tell yourself, as you make them, why you use each capital and each period, like this: "I am making a capital *T* because it begins the first word of the sentence," and "I am making a period because this is the end of a statement."

## VIII

## PREPARING TO WRITE FROM DICTATION

Look at the sentences under Section 2, page 34.

Can you spell *hopped*? Look off the book and spell it to yourself.

Can you spell *beside*?

Is there any word in any of the six sentences that you are not sure you can spell? If so, study it until you know you can spell it.

With what kind of letter does every sentence begin?

What mark is placed at the end of every sentence?

*When your teacher dictates these sentences to you, do not make a mistake—  
in the spelling of any word,  
in the beginning of any sentence,  
in placing the right mark at the end of any statement.*

## IX

## UNSTUDIED DICTATION

## X

## QUESTIONS AND THE QUESTION MARK

(A lesson to be studied with your teacher.)

Read this little story.

**The Question Boy**

Once upon a time there was a little boy who was always asking questions. From the moment that his eyes opened in the morning till they closed at night, he asked questions. For this reason his friends called him *The Question Boy*. He asked the queerest questions any one ever heard. Here are some of them:—

Why do we call the old moon the full moon?

Why don't we call the new moon the empty moon?

Where does a dog keep his bark?

Where do the fairies live in winter?

Where does the dark go when we light the lamp?

### Studying Questions

You need not try to answer the little boy's questions to-day. Let us study them for a few moments.

How many questions are given above?

With what kind of letter does the first word of every question begin?

Every one of these questions is a sentence. Can you think why the first word of every question begins with a capital letter?

This is the answer:—

*The first word of every sentence begins with a capital. Every one of these questions is a sentence, so every one of them begins with a capital.*

Look at the mark after the first sentence.

Look at the marks after the other sentences.

How many marks of this kind are there?

How many sentences are there?

The mark after every question is called a *question mark*.

**A question mark must be placed after every sentence that asks a question.**

Study each of the little boy's questions like this.—

The first question is,—

Why do we call the old moon the full moon?

Why begins with a capital letter because it is the first word in a sentence.

There is a question mark after the sentence because it is a sentence that asks a question.

Finish the following study of the second sentence.

The second sentence is —.

Why begins with a — letter because it is —.

There is a — after the sentence because it is a sentence that —.

Study the rest of the sentences in the same way, telling how each one begins and ends, and why.

## XI

### RIDDLES

Read the following riddles and answer as many as you can:—

1. What has a face but no mouth?
2. What has a head but no face?
3. What has an eye but cannot see?
4. What has a trunk that needs no key?
5. What has two hands but no fingers?
6. What has teeth but cannot bite?
7. What has legs but cannot walk?

Copy these riddles. Be careful to begin every one with a capital letter and to place a question mark after each.

As you make each capital letter, think like this: "This is a capital letter because it begins the first word of a sentence."

As you make each question mark, think like this: "There is a question mark here because this is the end of a sentence that asks a question."

## XII

### ANSWERING RIDDLES

As you have perhaps already guessed, the answers to the riddles that you copied in the last lesson are these:—

- |                           |                        |
|---------------------------|------------------------|
| 1. A clock or a watch.    | 5. A watch or a clock. |
| 2. A pin.                 | 6. A saw or a comb.    |
| 3. A needle.              | 7. A chair or a table. |
| 4. A tree or an elephant. |                        |

Here is the answer to the first riddle, written out,—

A clock has a face but no mouth.

Is this sentence a question or a statement?

With what kind of letter does it begin?  
Why?

With what mark does it end? Why?

Write out in full the answer to each riddle.

Remember how every statement should begin and end.

### XIII

#### PICTURE STORIES

The children in this picture are looking through the window of a shop. Look with them and answer these questions to yourself.

What can be bought in this shop?

What toys would please a small child?

What toys would a girl like to have?

Which toys would a boy choose?

What time of the year is it?

How do you know?

Now look at the three children at the right of the picture. Are they poor children? Do you think they are two brothers and their sister? Why do you think they have come to the toyshop?

Look at the three children at the left of the picture. What kind of children are they? Have they come to the toyshop to buy toys? Why have they come?

Now look again at the little girl at the right



ADA  
BUDELL

of the picture. Is she looking at the toys in the window? At whom is she looking?

Does she look sorry for the poor children?

What might she and her brothers do for the poor children?

Suppose the rich children buy a toy for each poor child, what will the little one have? the boy? the girl? Will the poor children be pleased? What will they do? What will they say? What will they do with their presents?

Will the rich children be happy?

Now tell the whole story to yourself. You may begin something like this:—

It was the day before Christmas. Clara, Tom, and Jack went out early in the morning to buy their Christmas presents. Soon they came to the toyshop. Tom and Jack ran at once to the window.

What did they do? What did they say? What did Clara see? What did she do? Finish the story.

Or you may begin the story like this:—

Once upon a time there were three children named Mary, Will, and Fred. They were very poor. They knew they could have no Christmas presents.

The morning before Christmas Mary said: "Come, let us go to the toyshop and look at the windows. It will be fun just to see the pretty toys."

When they reached the toyshop window, Fred said: "Oh, look at that — ! I wish I could have it."

What did Will say? What did Mary say? Who else came to the toyshop? What happened? Finish the story, telling how the poor children's wishes came true.

Think of a good title for your story.

## XIV

### MORE PICTURE STORIES

Look at the picture on page 45, and answer these questions to yourself.

Where are the children?

Which child lives in the house you see?

Where has the little girl been? See what she is carrying.

What kind of home does the little boy have? (Suppose he has no home, or suppose he is very poor because his father can get no work, or suppose his mother is ill.)

What is the little boy doing?

Do you think he likes to look at the beautiful garden and house?

Do you think he would like to live in such a home? (Perhaps his father would like to work in that beautiful garden; perhaps his mother would like some flowers.)

What do you think he is wishing as he stands looking through the fence?

Does the little girl look kind?

What do you think she will say to the little boy?

What will she do for him?

How would you end the story to make every one feel happy?

Think the story straight through from the beginning, so that you can tell the whole story to the class.

Think of a good title for your story.

## XV

### TELLING TRUE STORIES

Read the following questions and answer them to yourself. Then make up a story from your answers to the questions under 1, or 2, or 3.

#### I

Did any one ever let you choose a toy for yourself?



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GUDELL

Who?

When?

Where?

Why?

What did you choose?

What did you do with the toy?

2

Did you ever give a toy to a poor child?

When?

Where?

What?

Did the child like the toy?

What did the child say to you?

3

When you are grown up, will you buy toys  
for poor children?

How will you do it; will you take the  
children to a shop and let them choose their  
presents, or will you buy them and give them to  
the children as a surprise?

Just how will you do?

XVI

SPRING WAKING

A snowdrop lay in the sweet dark ground,  
“Come out,” said the sun. “Come out!”

But she lay quite still and she heard no sound;  
“Asleep,” said the sun, “no doubt!”

The snowdrop heard, for she raised her head.

“Look spry,” said the sun, “look spry!”  
“It’s warm,” said the snowdrop, “here in bed.”  
“Oh, fie!” said the sun, “oh, fie!”

“You call too soon, Mr. Sun, you do!”

“No, no,” said the sun, “oh, no!”  
“There’s something above and I can’t see through.”  
“It’s snow,” said the sun, “just snow!”

“But I say, Mr. Sun, are the robins here?”

“Maybe,” said the sun, “maybe.”  
“There wasn’t a bird when you called last year.”  
“Come out,” said the sun, “and see!”

The snowdrop sighed, for she liked her nap,  
And there wasn’t a bird in sight,  
But she popped out of bed in her white nightcap.  
“That’s right!” said the sun, “that’s right!”

And, soon as that small nightcap was seen,  
A robin began to sing,  
The air grew warm and the grass turned green.  
“’Tis spring!” laughed the sun, “’tis spring!”

—ISABEL ECCLESTONE MACKAY.

The snowdrop in this poem is a little white flower—the first flower that comes up in the

spring. Often it peeps out before the snow is all gone. The little snowdrop in the poem has been sleeping under the ground all winter. Now spring is about here, and it is time for the little snowdrop to wake.

*First Stanza.*

Who calls the snowdrop?

Read what the sun says in the second line exactly as you think the sun speaks.

Does little snowdrop hear him?

What does the sun say next? The fourth line will tell you. The sun must speak in a louder voice this time, for the snowdrop hears him.

*Second Stanza.*

What does the snowdrop do?

“Look spry” means hurry up. Now read: “Look spry! Look spry!” just as the sun speaks these words.

Does the little snowdrop want to come out?

What does she say? She means, “It is so warm here in my cozy bed, and so cold out there that I don’t want to get up.” Now read what snowdrop says in the third line just as she speaks.

What does “Oh, fie?” mean? Read these words as you would say, “Oh, shame!”

*Third Stanza.*

What excuse for not getting up does the snowdrop give? She is cross when she speaks, also sleepy; read her words as she speaks them.

Does the sun think he has called the snowdrop too soon? Read, “No! no!” as he says these words.

What is the next excuse that the snowdrop gives for not getting up?

Does the sun think she should stay back for some snow? Read, “It’s snow, just snow!” as you think the sun says these words.

*Fourth Stanza.*

Snowdrop does not want to come out all alone, so she asks Mr. Sun about some of her friends. Read the first line.

Will the sun tell her if her friends, the robins, have come back? Why do you think he won’t say yes or no? Read the last line and then maybe you can tell.

*Fifth Stanza.*

What does the snowdrop do now? The flower of the snowdrop is shaped something like a cap, and that is what is meant by "her white nightcap."

Is the sun pleased when the snowdrop comes out? What does he say? Say it just as you think he says it.

*Sixth Stanza.*

As soon as the snowdrop shows her white night-cap above the ground, who sees her?

What does the robin begin to do?

What else happens?

How does the sun feel?

The last line tells us how he laughs. Read what he says in the last line, and show by your reading that you are glad.

## XVII

## PART READING AND DRAMATIZING THE POEM, "SPRING WAKING"

## XVIII

## LEARNING TO TELL A STORY

Read the poem, "Spring Waking," again. Think how you would tell the story.

You may begin somewhat like this:—

A little snowdrop had been asleep all winter long. In the spring the sun came to the little flower and called, "Come out! Come out!"

But the snowdrop was so sound asleep that she did not hear him. Then the sun said, "She is still asleep."

This time the snowdrop heard him and raised her head. "Look spry! Look spry!" called the sun.

Finish the story, and be ready in your next lesson to tell it aloud to your classmates and teacher.

## XIX

### ORAL REPRODUCTIONS

Your teacher will help you and your classmates to tell in your own words the story of the sun and the little snowdrop.

Do not try to remember words. Look at the picture of the sun shining down on the little snowdrop out in the snowy field. Close your eyes a moment and you can see it.

Then listen to Mr. Sun and Snowdrop talking together.

If you can only see and hear them, it will be easy to tell their story.

## CHAPTER THREE

### I

#### MABEL AND THE FAIRY FOLK

##### *Mabel and the Fairy Queen*

“MABEL,” said Grandmother one morning, “to-day is Midsummer Day and all the fairies are abroad. Be careful to do nothing that will displease them, or they may punish you.

“Take the pitcher and go to the Woodland Spring for some fresh water. The Fairy Queen loves the bright water of that spring. I have seen her drinking there myself on bright moonlight nights. She may be near the spring to-day. But do not be afraid. Fill your pitcher carefully and do not spill any back into the spring.”

“I will be very careful, Grandmother,” answered Mabel as she took the pitcher and started off.

When Mabel reached the spring, she looked around for the Fairy Queen. No one was in sight.

“There is no one to see me,” said Mabel to herself. “Still I will be very careful. It would be a shame to disturb this beautiful clear spring.”

She stooped and filled her pitcher, taking care to spill not a single drop of water back into the spring.

"Thou art a handy maiden," said a voice behind her.

Mabel turned round. There stood a dainty little lady. Mabel knew at once that she was the Fairy Queen, so she bowed low before her.

"Because you have not spilled a drop of water, nor troubled my spring, I will give you a gift. *Whatever you do in life, you will do well, and every one shall love you.*" As she finished speaking, the Fairy Queen passed from sight.

Mabel carried her pitcher of water home to her grandmother.

#### Mabel and the Brownies

"Now, child," said Grandmother, "run into the Fir Wood and bring me some sticks for the fire. Take only the wood that lies on the ground and break no living bough, or the wood brownies will be displeased."

Away to the woods tripped Mabel. She picked up the dead wood and soon had her apron full, but she was very careful not to break one living branch. She saw no brownies; but the brownies saw her. They were watching her from behind the trees. When they saw that she hurt nothing in their woods, they were glad.

"How neat and tidy she is," said one.

"Yes, and did you see how careful she was to break none of the live branches?" asked another.

"Let us give her a good luck penny," said a third.

"Good, good!" cried the others. Right on the path leading from the woods, they dropped a tiny silver penny. When Mabel saw it, shining before her, she picked it up and carried it away in her pocket.

"Now," said one of the brownies, "she will never be poor. As long as she carries that penny in her purse, she can have all the money she wants."

### Mabel and the Elves

After Mabel had put the sticks away in the wood-box, her grandmother said: "Now, child, it is time to drive home the cow. You will find her in the Elfin Glen. Hurt none of the plants that grow there, for they are all dear to the elves."

"Trust me, Grandmother; I will be very careful," answered Mabel, "for I, too, love the sweet plants."

When she reached the glen, she stepped along softly, calling to the cow.

"See, there is a human child," she heard a tiny voice say.

"Yes," answered another voice, "and do you see that the flowers are not crushed nor the ferns broken as she passes by?"

"Give her a fairy cake," said a third voice.

Then out from behind a tall fern stepped a tiny elf. In his hand he carried a very tiny cake.

"Take this cake," he said, "put it in your pantry, and you will always have enough for yourself and something to give to others."

Mabel took the cake, and was about to thank the elf, when he flew away. But Mabel stood with the cake in her hand and called: "Dear little elves, brownies, and fairies, I cannot see you, but I know you are hidden near and can hear me, and I thank you every one. I promise that I will never, never do anything to make you unhappy."

There was a moment's silence, then from grass and flowers and ferns and bushes came soft little voices singing,—

"If children and fairies would but work together,  
How happy would all be in all sorts of weather."

— Adapted from "Mabel on Midsummer Day,"  
by MARY HOWITT.

## II

### DRAMATIZING "MABEL AND THE FAIRY FOLK"

## III

### STUDYING THE STORY, "MABEL AND THE FAIRY FOLK"

You will be able to answer to yourself most of the questions below without looking back at the story. Go back to the story only when you have forgotten. After you have studied the story in this way, your teacher will ask you

these and many other questions ; and you will be allowed to ask your questions.

#### At the Woodland Spring

What did Mabel's grandmother tell her about the Woodland Spring ?

What did the grandmother tell about the fairies on Midsummer Day ?

How did Mabel act at the spring ?

Whom did she meet there ?

How did she please the Fairy Queen ?

What gift did she receive from her ?

Think of at least one question to ask about the Fairy Queen.

#### In the Fir Wood

Why did Mabel go into the Fir Wood ?

Did she see any one there ?

Who watched her all the while ?

Why were the brownies pleased with Mabel ?

What gift did she receive from them ?

Think of one question to ask about the brownies.

#### In the Elfin Glen

Who lived in the Elfin Glen ?

What did they have under their care ?

How did Mabel act in the Elfin Glen ?

What reward did she receive from the elves?  
Think of more questions about the elves.

## IV

WRITING QUESTIONS ABOUT THE STORY,  
“MABEL AND THE FAIRY FOLK”

Write three questions that you would like to ask about this story. Let every question be a good one—the best one you can ask. You may ask about Mabel, or her grandmother, or the Fairy Queen, or the brownies, or anybody or anything else in the story.

Your teacher will give your questions to some other child to answer. That child will not answer a question that is not written correctly.

Do not forget to begin every question with a capital letter and to follow every one with a question mark. Make your questions short.

Your teacher will give you some other pupil's questions to answer. If any question is not correctly written, you are not to answer it, but to tell what is wrong with it.

What will you look for at the beginning of every question?

What will you look for at the end of every question?

## V

## HOW TITLES ARE WRITTEN

(A lesson to be studied with your teacher.)

Read the following story.

**The Trees and the Woodcutter**

A woodcutter once went into the forest and asked the trees to give him a handle for his ax. The trees gave him a young ash tree. It was the smallest tree in the forest. Soon the man had made the new handle. Then what do you think happened? Day after day the strokes of his ax rang through the forest. Soon all the tall trees were laid low. Were they not well punished for giving their little brother to the woodcutter?

**The Title**

What is the name of this story?

*The name of a story is often called the title.*

Which words in this title begin with capitals?

*The* begins with a capital letter because it is the first word in the title.

*Trees* and *Woodcutter* begin with capitals because they are the important words in the title; the story is about the *trees* and the *woodcutter*.

**The first and the important words in every title begin with capital letters.**

**Questions about the Sentences**

With what kind of letter does every sentence begin?

How many sentences in this story?

What mark ends every statement?

How many of these sentences are statements?

What mark is placed at the end of every question?

How many of these sentences are questions?

**Study of the Story****The Title.**

The title of the story is \_\_\_\_.

*The* begins with a capital because \_\_\_\_.

*Trees* and *Woodcutter* begin with capital letters because \_\_\_\_.

**Sentences.**

Read the sentences, one by one, and answer these questions for each:—

How does it begin?

What mark is placed at the end? Why?

## VI

**COPYING THE STORY, "THE TREES AND THE WOODCUTTER"**

Copy the story, "The Trees and the Woodcutter."

Copy every capital, period, and question mark just as they are in the story. Tell yourself as you copy each just why it is used.

Be careful about the title. Between the title and the first sentence, skip one line.

## VII

DICTATION, "THE TREES AND THE WOOD-CUTTER"

## VIII

### TITLES TO COPY

Here are several titles of stories. Study them; think why each capital is used.

The Fox and the Cat

The Lion and the Mouse

The Ant and the Grasshopper

The Race of the Trees

The Robin and the Bluebird

The Moss Rose

The Crow and the Pitcher

Copy the above titles, telling yourself as you make each capital letter why it is used, like this: —

*The* begins with a capital because it is the first word of a title.

*Fox* begins with a capital because it is an important word of a title.

*Cat* begins with a capital because ——.

## IX

### WRITING TITLES FROM DICTATION

## X

### GIVING TITLES TO PICTURES

Look at the pictures in this book. Choose three beyond this page that you like best.

Make up a title for each of these three pictures. If your titles are good, the other children should be able to tell from the titles the pictures that you have chosen.

Remember to begin the first and all important words in the titles with capital letters.

## XI

### PICTURE STORIES

On page 63 are two pictures. The upper one shows what is happening outside the house. The lower one shows what is happening inside the house.

For what are the two children waiting?

Have they been waiting long? (See the time on the clock in the tower.)

Where should they be?

Do the children hear anything? What?

What are they trying to do?

Does Santa Claus know the children are there?

Will he go down the chimney right away?

Does Santa Claus like children to wait for him?

What will he do?

How many children live in this house?

(Count the stockings.)

Where is the other child?

In the morning what will the three children find when they come for their stockings?

Give the children names. Think the story straight through so that you can tell it to the class. What title will you give your story?

## XII

### MORE PICTURE STORIES

Look at the picture on page 65.

What does the monkey see in the mirror?

Does he know it is only his own image?

What does he think he sees?



What has the monkey in his left hand?

If he thinks his image in the mirror is a real monkey, what will he think the image of the biscuit is?

Look at the monkey's right hand. What is he going to try to clutch with it?

How will he try to get the biscuit from the monkey in the mirror? (Move his hand slowly and carefully till he gets near, and then make a quick snap?)

What will happen?

Will he hurt his hand on the hard glass, or will he break the glass?

Will he know the glass has hurt or cut his hand, or will he think the other monkey has hurt him?

What will he do then? (Look for the other monkey. Will he find him?)

After studying the picture and the above questions, make a story, telling where the monkey got the biscuit, what happened at the mirror, and what happened to the monkey when his master found what he had done.

What is the title of your story?

What lesson does this story teach?

Might it be a true story?



ADA  
BUDELL

Did you ever see any animal look into a mirror and think his image was another real animal? How did he act? Make a story about any such animal that you have seen and be ready to tell it to the class.

## XIII

## TELLING TRUE STORIES

Read the following questions and tell a story from the questions under 1, or 2, or 3.

Remember your story must be a true story, something that really happened to you; or you may tell something that you know happened to some one else.

## I

Did you ever try to stay awake to surprise Santa Claus?

Where did you wait? How long?

Did you see him? If not, why not?

## 2

Do you remember the happiest Christmas you ever had?

Why was it the happiest?

Tell just what happened.

## 3

Did you ever try to make a happy Christmas for any one?

Tell what you did and how you enjoyed it yourself.

## XIV

## WRITING A STORY

## XV

## COPYING A STORY

## XVI

## AUTUMN FIRES

(A lesson to be studied with your teacher.)

In the other gardens  
And all up the vale,  
From the autumn bonfires  
See the smoke trail !

Pleasant summer over  
And all the summer flowers,  
The red fire blazes,  
The gray smoke towers.

Sing a song of seasons !  
Something bright in all !

Flowers in the summer,

Fires in the fall!

— ROBERT LOUIS STEVENSON.

### Studying the Poem

What kind of fires are autumn fires?

Are they made in the house?

Where are they made? Of what?

Why do people make bonfires in the fall?

The word *valley* in the second line means valley.

Read the first stanza again. What do you see?

Where are all the gardens?

Can you see the gray smoke coming from every garden all the way along the valley?

Read the second stanza.

The first two lines make one feel a little sad to think that the pleasant summer is over and all the bright summer flowers dead. But has all the brightness gone from the gardens?

What makes the gardens bright in the autumn?

The last line says "The gray smoke towers." What does *towers* mean?

Think of some tower that you have seen.

Why does the smoke make you think of a tower?

Read the last stanza.

Which stanza is the happiest?

Read the last stanza to yourself three times, then close your book and see if you can say it.

If not, study it until you can say it.

Copy the last stanza. Be sure to begin every line with a capital letter, because every line in a poem begins with a capital letter. Look closely at the mark you find after each line and copy it carefully.

## XVII

### WRITING A STANZA FROM MEMORY

Without looking at it in the book, think of the last stanza of "Autumn Fires." Can you see just how it looks? Say it over to yourself slowly, and see whether you know how every line begins, and with what mark each line ends. Now, if you feel sure you can do it, write it.

If you do not feel sure about it, turn back to the poem. Look carefully at each line; see with what kind of letter it begins; notice the mark at the end. Make sure of the spelling of every word.

Now try to write it.

After you have written it, compare your copy with the stanza in the book. Correct any mistakes.

### Bright Things

Under the stanza you have written, write four statements, each one telling some bright thing that each season brings, as,—

Spring brings the bluebird.

Summer brings ——.

Autumn brings ——.

Winter brings ——.

## CHAPTER FOUR

### I

#### A STORY TO STUDY AND TELL

##### *The Four Oxen*

FOUR oxen fed together in the same field. A lion who lived near tried every day to kill one of the oxen. But whenever the oxen saw him coming, they stood close together and showed him their horns. This always frightened the lion away. One sad day the oxen quarreled and fed apart. This gave the lion the chance he wanted. He rushed into the field and dragged them off to his den, one by one.

As you read the story above, “The Four Oxen,” could you see the picture in your mind? Could you see the oxen feeding together in the field and the lion come stealing upon them? Could you see all the oxen standing boldly together and shaking their horns savagely at the lion? Could you see the lion sneak away, frightened? Then could you see the oxen quarrel and go away to feed, each one by himself? Could you see the lion come boldly upon one ox and drag

him away, then upon another and drag him away, and so on until all four oxen were gone?

Look off your book; close your eyes. Can you see all of that picture now clearly? If not, read the story again. Build up the picture in your mind, as you read. At the end, close your eyes and try to see the picture, a moving picture from beginning to end. If you can't yet see it all clearly, read and try again.

### Studying the Story

If you can see the moving picture of the four oxen and the lion, you can easily answer these questions without looking at the story. Think each answer in the words you would use to answer the question aloud. Think a whole sentence for each answer. The first question is answered for you; the answer to the second is begun.

Where did the oxen feed?

Four oxen fed in a large field.

Who lived near them?

A lion —— —— ——.

What was the lion always trying to do?

How did the oxen keep him off?

What sad thing happened one day?  
How did this please the lion?  
What did he do?  
What lesson does this story teach?

Close your eyes and look at the moving picture of the story from beginning to end.

Now, still looking at this picture, try to tell the story to yourself from the beginning. Use whole sentences. Say the words to yourself. Make the words tell what you see in the picture.

Read the story in the book. Did you tell it to yourself almost as well as the book tells it? If so, you will be able to tell it aloud when the teacher asks you.

When you tell it aloud, get the picture into your mind before you begin. Look at that all the time; then you cannot forget the story. Use your own words; do not try to remember the words of the book.

## II

### THEIR AND THERE

(A lesson to be studied with your teacher.)

The oxen showed the lion *their* horns.  
They drove the lion from *their* field.

In these sentences *their* means *belonging to them*.

The horns belonged to the oxen.

The field belonged to them.

Look carefully at the spelling of the word *their*.

*There* is my home.

It is over *there* near the road.

In these sentences *there* means *in that place*.

Look carefully at the spelling of the word *there*.

Take the first letter from the word that means *in that place* and you have the word for another place—*(t)here*. This may help you to remember which word to write, *there* or *their*.

Copy the six sentences below, putting *there* or *their* in the place of each blank. If you want the word to mean *in that place*, write *there*. If you want it to mean *belonging to them*, write *their*.

Think how every sentence should begin.

Think how every statement should end.

Two little birds built —— nest.

They built it over —— in the old apple tree.

—— they are safe.

— little ones are in the nest.  
They like to stay —.  
They love — little nest.

## III

## WRITING THE STORY, "THE FOUR OXEN"

Read the story (p. 71). Do you see the picture of the field, the oxen and the lion? Do you see clearly what happened?

Look at the words carefully, one by one. Is there any word that you cannot spell?

Look at each of the following words, then look off your book and try to spell it to yourself: *four, together, field, tried, coming, their, always, frightened, quarreled*.

In the same way, try any other word in the story that looks hard to you. If you have trouble with the spelling of any word, study it until you are sure of it, until you can think of the word and spell it correctly without looking at the book.

Do not waste time in studying any word that you are sure you can spell correctly.

When you are sure that you can spell every word, close your book and write the story.

**Writing the Title**

Which words in the title must be written with capital letters?

**Writing Sentences**

What kind of sentences are used in telling this story? Are they questions or statements? How does each sentence begin? How does it end?

**IV****A STORY TO STUDY****Kindness**

One day Abraham Lincoln was riding with a friend. They came to two little birds lying on the road. The wind had blown them from their nest. One man rode on. But that man was not Abraham Lincoln. He stopped and put the little birds back into their nest. Then with a happy heart he rode after his friend.

**Study of the Story**

The title of the story is ——.

*Kindness* begins with a capital letter because

——.

The first sentence is ——.

*One* begins with a capital letter because ——.

*Abraham Lincoln* begins with capital letters because it is the name of a person.

There is a period after this sentence because  
—.

Study every other sentence in the same way.

## V

## THE GAME OF NAMES

## VI

## WRITING NAMES

Write your own full name.

Write the name of the man who put the birds back in their nest.

Write the name of your father or brother.

How many names can you write?

Write correctly as many names of your classmates as you can. Write them neatly in a column.

Be careful to begin every name with a capital letter, like this: John Brown.

Every name of a person begins with a *capital*.

## VII

## COPYING THE STORY, "ABRAHAM LINCOLN AND THE LITTLE BIRDS"

Copy the story on page 76. Be sure to copy every capital and every period exactly as it is

given in your book. As you make each one, tell yourself just why it is used.

When you write *Abraham* think to yourself, "This word begins with a capital because it is the name of a person."

Think the same when you write *Lincoln*.

Be sure of the spelling of *friend*, *lying*, *road*, *rode*, *stopped*, *their*.

## VIII

### DICTATION

## IX

### TO — TOO — TWO

(A lesson to study with your teacher.)

*Two* little birds had fallen to the ground.

They were *too* young *to* fly.

*two*

*Two* means *2*.

See how *two* is spelled.

Look off your book, shut your eyes, and spell *two* to yourself.

Say to yourself, "two dogs," and spell *two*.

*too*

This porridge is *too* hot.

This porridge is *too* cold.

This chair is *too* big.  
This chair is *too* high.

Shut your eyes and spell *too*.  
Say to yourself: “I will not make a mistake;  
I am *too* old,” then spell *too*.

The Big Bear went for a walk.  
The Little Bear went, *too*.  
You may go, *too*, Middle-sized Bear.

Shut your eyes and say to yourself, “Big  
Bear and Little Bear, *too*, went for a walk;”  
then spell *too*.

*to*

A friend came *to* see me.  
We ran *to* the attic.  
We went there *to* play.

Shut your eyes and spell *to*.  
Say to yourself, “I go *to* school *to* learn;”  
then spell *to*.

Copy these sentences, writing *to*, *two*, or *too*  
in place of the blanks:—

I ran —— school one day.  
I started —— late.  
I got there —— minutes after the bell rang.  
Were you late, ——?

## X

## DICTATION

## XI

## THE FIRST BUTTERCUPS

A pot of gold was hidden at the end of the rainbow. One day a selfish man found it. He poured the gold pieces into a bag and ran to the woods to hide it. He did not know that there was a hole in the bag. As he ran, the gold pieces fell out and lay shining in the grass. There a little fairy found them. She did not want the selfish man to find them again. So she changed them into flowers for the children.

When the man missed the gold, he ran back to look for it. Not a piece of gold could he find. But bright golden buttercups—the first buttercups in the world—grew among the grass.

Would it be easy to play this story? Suppose you were to take the part of the selfish man, just what would you do? What would you say? Suppose you were to be the little fairy. What would you do? What would you say?

As it is written here, the story does not tell exactly what the man and the fairy did, and just how they did it; and there is no talking in it. Yet we may well believe that the man and the

fairy talked, and we know that they must have done many things that the story does not mention. If we can imagine just what they did and said, we can make this into a little play, or into a story that might be played. Let us try it.

These questions will help you to think it all out. Try to give answers to them that would tell those taking the parts of the man and the fairy just what to do and just what to say.

Let us suppose the man went out to look for the end of the rainbow.

- (1) What tool did he carry? How did he carry it?
- (2) What did he say when he saw the end of the rainbow?
- (3) What did he say that told why he came?
- (4) What did he say that told how he was going to get the gold?
- (5) What did he say when he saw the gold?
- (6) What did he do then?
- (7) What did he say that told what he was going to do with the gold?
- (8) What did he say that showed he was a selfish man?
- (9) What happened to the gold as he ran?
- (10) Who saw and heard all he did and said?

- (11) Did the little fairy like the selfish man?
- (12) What did she say that showed how she felt?
- (13) When the fairy saw the gold pieces fall from the man's bag, what did she say?
- (14) Into what did she change the gold pieces?
- (15) How?
- (16) Why did she change them into flowers?
- (17) When the man opened his bag and saw no gold, what did he say?
- (18) What did he do?
- (19) Did he ever find his gold?
- (20) What did he find?
- (21) Did he ever know what happened to his gold pieces?
- (22) What did he say as he went away?

## XII

## ENLARGING A STORY FOR DRAMATIZING

## XIII

## DRAMATIZING THE STORY

## XIV

## PICTURE STORIES

## The Upper Picture

Look at the upper picture and answer these questions to yourself:—

What is the boy saying to the man?



—ADA BUDELL

What does the man mean to do with the little dog? See the rope around the dog's neck and the stone at the end.

How does the boy feel about it?

Look at the man's face. Do you think he will be glad to give the puppy to the boy, or will the boy have to coax hard to get it?

Just what does the boy say to the man? (It will not be right for the man to let the boy have the puppy unless the boy will be very good to it. If the boy means to take good care of the dog, have him tell the man just how he will treat it.)

What will the man answer? Tell his exact words.

End the part of the story told by the picture at the top of the page.

#### The Lower Picture

What story does this picture tell you?

How came the boy in the water? See the overturned boat and the floating oar.

Has he been in the water long? Look at his face.

If no one had come to his help, what would have happened?

Finish the story, telling how the dog got the boy to the shore.

#### Between the Pictures

Is the boy in the water the same boy that is saving the puppy's life in the upper picture?

Is the dog in the lower picture the puppy that the boy saved from drowning?

What might the puppy have thought when the boy saved his life? ("Sometime I may save your life.")

How much time passed between the saving of the puppy's life by the boy and the saving of the boy's life by the dog?

What might the boy have said when the dog saved his life? ("Good dog! I saved your life when you were a tiny puppy, now you have saved my life.")

Now tell the story through from the beginning. You may begin somewhat like this:—

One day Tom (give the boy any name you wish) was playing by the river when a man came down carrying a mite of a dog. It was such a dear little fat puppy! Tom ran up to the man and said, "What a pretty puppy! What are you going to do with it?"

What did the man answer?

Finish the story.

## XV

## MORE PICTURE STORIES

Make a story from this picture. These questions may help you.

From whom is the girl taking the kitten?

What was the big boy going to do?

Where was the kitten when the big boy was going to stone it?

Will he stone it now?

Does he look ashamed of himself?

Does the kitten belong to the girl or is she just saving it because she feels sorry for it; or does the kitten belong to the children on the steps?

Is Kitty afraid now, or does she know she is safe with the little girl?

What will the little girl do with the kitten?

Will the boy ever throw stones at a poor, harmless kitten again?

## XVI

## TELLING TRUE STORIES

You have heard the story of Abraham Lincoln's kindness to the little birds; your pictures show you a boy who was kind to a dog and a girl who was kind to a kitten.



1. Have you ever been kind to a bird, a dog, a kitten, or any other animal? Tell about it.
2. Do you know any one who is always kind to animals? Tell something that you have seen or have heard that this person has done.
3. The dog repaid the boy by saving his life. Did any one ever do something very kind to you? If so, did you repay that person? What did he do and how did you repay him?

## XVII

## THE FIRST BLUEBELL

(A poem to study with your teacher.)

There is a story I have heard,  
A poet learned it from a bird,  
And kept its music every word.

About two thousand years ago,  
A little flower as white as snow  
Swayed in the silence to and fro.

Day after day, with longing eye,  
The floweret watched the azure sky  
And fleecy clouds that floated by.

And swiftly o'er its petals white,  
There crept a blueness like the light  
Of skies upon a summer night.

And in its chalice, I am told,  
The bonny bell was found to hold  
A tiny star that gleamed like gold.

Questions to Help in the Study of the Poem

Who first told the story of the Bluebell?

How do you think it was told?

Who heard it?

How did this one tell it?

What color was the little flower at first?

In the last line of the second stanza we read that the little flower "swayed in the silence to and fro." What kind of stem do you think it had to sway so lightly?

Why do you think that there were no little boys and girls playing there?

What one word tells you that the flower lived in a quiet place?

At what did the little flower look every day?

Why did it look "with longing eye"?

What was it longing for?

*Azure* is not a common word; it means *blue*.

What is a floweret?

How do "fleecy clouds" look?

Have you ever seen a fleece?

What happened to the little flower?

Why do you think that the little flower was happy then?

In the last stanza we find the word *chalice*. Chalice means a cup. What does this word tell us about the shape of the flower?

Read the last stanza, saying “blue cup” for chalice.

What did the little flower hold in its blue cup? Where did the star come from?

Read the poem again. It will mean more to you now that you have studied it.

## XVIII

### THE STORY IN THE POEM

Read the poem, “The First Bluebell.” Think how you would tell, in your own words, the story that the poem tells.

With what stanza does the story begin?

You might begin like this: “Once upon a time, ever so long ago, there lived a little flower.”

Then go on to tell what color the flower was and what it did.

Study the poem and think the story all out to yourself, so that you can tell it without hesitating when the teacher calls upon you.

## CHAPTER FIVE

### I

## THE LITTLE WHITE FLOWER

### Tom's Gift

ONCE upon a time in a land far from here there lived the most beautiful queen in the world. She was as good as she was beautiful, and so all her people loved her dearly.

In the good queen's country lived a poor little boy named Tom. One morning little Tom heard some men talking together in the market place.

"To-morrow is our dear queen's birthday," said one. "I shall give her a pot of honey, for honey is the sweetest thing in the world."

"I shall give her a cup of pure gold," said another, "for gold is the richest thing in the world."

"I shall give her a bird in a golden cage. It will sing to her, and everybody knows that music is the most joyous thing in the world," said the third man.

Poor little Tom walked sadly away.

"I love the sweet queen more than any one else does," he sighed, "yet I alone am too poor to carry her a gift on her birthday."

Suddenly his face brightened. "I know what I

can do," he thought. "The good queen loves the white flowers that grow in the meadow. I will gather a bunch and give them to her for her birthday."

### Tom and the Fairy Queen

Off rushed little Tom. He searched the meadow over and over, but not a single white flower was in bloom. There was only one little green bud.

Little Tom looked at the bud and sighed. "If only that one bud were open, I could carry it to her," he whispered. "She would love even one sweet flower."

"Who would love one sweet flower?" asked a voice.

Tom turned round. There stood a dear little fairy, all dressed in white, with shining golden wings, and a tiny golden crown on her head.

"Our beautiful queen would love the flower," answered Tom. "To-morrow is her birthday and I am too poor to buy a gift for her, so I came for some flowers; but you see there are none open—not even one."

"I, too, am a queen," answered the fairy,—"the queen of all the fairies in the world. We will open this little bud for you."

### The Wind Fairies

So saying, the fairy queen waved her golden wand and cried, "Wind fairies, come here!"

In rushed the wind fairies, flying here and there, never still for an instant.

"Wind fairies," said the queen, "this little bud must be opened for the queen's birthday. Blow upon it."

The wind fairies circled around the little bud. At first they blew softly, then harder and louder, till they blew a gale. But the little bud only seemed to close up tighter.

"We cannot open it," they said, and away they blew.

### The Rain Fairies

"Rain fairies, come here," cried the queen.

In pattered the rain fairies, dressed all in soft gray.

"Rain fairies," said the queen, "this little bud must be opened for the queen's birthday. Rain upon it."

The rain fairies bent over the little bud, sending first a gentle shower, then pouring down a heavy rain, till the little bud was beaten to the ground; but she only closed her petals tighter.

"We cannot open it," cried the rain fairies, and away they ran up the rainbow.

### The Sunshine Fairies

"Sunshine fairies, come here," cried the queen.

In glided the dearest, brightest little fairies in the world, all dressed in shining gold.

"Sunshine fairies," said their queen, "this little bud must be opened for the queen's birthday. Smile upon her."

The sunshine fairies clustered around the little bud. They touched her with their warm beams and smiled upon her—oh, so sweetly. The little flower felt the warmth; she could keep closed no longer. She opened one tiny petal and peeped out. When she saw the sweet, kind faces of the sunshine fairies she laughed aloud for very joy. “Ha! ha! ha!” rang her silvery laughter, “Ha! ha! ha!” At every “ha” a petal flew open, until at last she stood before them—a perfect white flower with a heart as golden as the yellow sunshine.

“There, Tom, is your sweet white flower,” said the fairy queen.

Tom could hardly speak for joy; but he managed to thank the queen and her sunshine fairies for their goodness to him. Then he stooped and gently plucked the dear white flower.

### The Queen's Birthday

Next day Tom stood timidly at one side and watched all the people give their presents to the queen. At last he drew near and handed her his one perfect blossom, saying, “My gift, dear queen, is very small, but my love is very great.”

Tears came into the eyes of the beautiful queen. She took the fair flower and stooping down to Tom, she whispered: “Thank you, dear little Tom. I like your gift the best of all. For I know and you know that love is the best thing in the world.”

## II

STUDYING THE STORY, "THE LITTLE  
WHITE FLOWER"

Try to recall clear pictures of the story of the little white flower, scene by scene. Try to see first the picture of Tom in the market place, overhearing the conversation of the three men about the presents they were to give the queen on her birthday. Then see Tom in the meadow meeting with the fairy queen. Next, see the pictures of the different fairies trying to open the bud; first the wind fairies, next the rain fairies, then the sunshine fairies. Finally, see Tom presenting his gift to the queen on her birthday.

If you are not able to recall every one of these pictures clearly, turn back to the story, and read just enough to help you see the picture. When you are able to see all these pictures clearly, you will be ready to answer most of the questions that follow without looking back at the story. This you should try to do. If there is any question that you cannot answer, you may either try to find the answer in the story, or you may ask your teacher to help you.

**In the Market Place**

Of what were the men in the market place speaking?

What gift did each say he would carry to the queen?

Why did each choose the gift he did? Think just what the first man said, then what the second one said, then what the third one said.

Do you think these men felt proud because they had such fine gifts for the queen?

In playing the story think how you would stand and speak if you were one of these men.

Think how you would stand if you were little Tom.

How would you walk away?

How would you speak when you thought you were the only one who would have no gift for the queen?

**In the Meadow**

What might Tom have said when he found no white flower in bloom?

How did he feel?

What kind of voice had the fairy queen?

The story says that the wind fairies *rushed*, the rain fairies *pattered*, the sunshine fairies

*glided.* Think how you will rush, or patter, or glide, if you are chosen to be one of these fairies.

The little bud at first had her face covered with her petals. Play that you are the bud and that your fingers are your petals. Think how you would open one little petal and peep out; then how you would throw all your petals open and laugh up at the sunshine fairies.

#### In the Palace

The story does not tell exactly what happened when the people gave the queen her gifts on her birthday. You will have to think how it was for yourself. Recall how you thought just what was said and done in the story about the first buttercups. (See pages 80-82.)

Where do you think the queen was when they brought her the gifts?

What was she doing?

How would each man give his present to the queen?

What do you think the man who carried the honey to the queen said when he gave it to her?

What did the man say who brought the golden cup?

What did the man say who gave the queen the bird?

After giving his present to the queen, each man stepped back, facing the queen. No man must ever turn his back on a queen.

What did the queen mean by saying that love is the best thing in the world — better than gold, or music, or sweetness?

At the next lesson, what would you like to do to show just how you think it should be done? Perhaps you would like to show how a wind fairy blows on the bud, how the bud opens, or how Tom presents the flower to the queen; whatever it is, practice it at home, so that you can do it well before the class.

What would you like to have shown by other children? Think of several things and ask for them when the teacher allows you.

When this story is dramatized, what part would you like to take? Think which children you would choose for the other parts. Do not choose only your friends; choose those that you think can play the parts best.

### III

#### CONVERSATION AND DRAMATIZING

## IV

## TELLING THE STORY, "THE LITTLE WHITE FLOWER"

## V

## THE CAT AND THE OWL

(A lesson to study with your teacher.)

One night a cat met an owl.

"Good evening," said the cat.

"Good evening," answered the owl.

"What large eyes you have," said the cat.

"Your eyes are just as large," answered the owl.

"I can see in the dark," said the cat.

"So can I," said the owl.

"Then you must be a cat," said Pussy.

"I think you are an owl," said the owl.

## Quotations

Read the second sentence in this story.

Who is speaking in this sentence?

What does the cat say?

Whenever in speaking or in writing we use the exact words of another, we call these words a *quotation*.

Read the quotation in the second sentence.

### Quotation Marks

In speaking our voice tells the listener when we use a quotation. In writing we have another way to show when we use a quotation. See the little marks (" ") that are placed around "Good evening" in the second sentence. They are called *quotation marks*.

In writing, quotation marks are placed around the exact words that any one speaks.

Whenever you see quotation marks on a page of writing or print, you may know that quotations are there, or that the exact words of some one have been used.

### Quotations and Quotation Marks

Read the third sentence in the story, "The Cat and the Owl."

Is any one speaking?

Who is speaking?

What does he say?

What do you call, "Good evening"?

What marks are around the quotation?

Why?

Read the quotation in the fourth sentence.

Whose words are these?

What marks are around these words?

In the fifth sentence, who is speaking?

Read the quotation in each of the remaining sentences.

Who says the words in each, and what marks are around each?

#### The Comma

Look again at the second sentence.

Is the whole sentence a quotation?

What words in it were not spoken by the cat?

See the little mark (,) between the quotation and the rest of the sentence. This little mark is called a *comma*, and is used to separate the quotation from the rest of the sentence.

Look at the third sentence.

Read the quotation. Read the rest of the sentence. What mark is used to separate the quotation from the rest of the sentence?

Read each sentence in the same way, telling the quotation, the rest of the sentence, and what mark is used to separate the quotation from the rest of the sentence.

#### Studying Sentences

Now we are ready to study each sentence alone, telling all we can about it, like this:—

"Good evening," said the cat.

*Good* begins with a capital letter because it is the first word in a sentence.

There are quotation marks around *Good evening* because these are the exact words of the cat.

There is a comma to separate the quotation from the rest of the sentence.

There is a period after the sentence because it is a statement.

Third sentence: "Good evening," answered the owl.

*Good* begins with a capital letter because ——.

There are —— marks around —— because ——.

There is a —— to separate the —— from the rest of the sentence.

There is a period after the sentence because ——.

Study each sentence in the same way.

#### Things to Be Remembered

The *exact words* of another are called a *quotation*.

When we write the exact words of another we must place *quotation marks* (" ") around them.

*A quotation is separated in some way from the rest of the sentence in which it occurs.* In this story the *comma* (,) is used to separate the quotation from the rest of the sentence.

## VI

## COPYING THE STORY, "THE CAT AND THE OWL"

Copy the story, "The Cat and the Owl."

Copy every quotation mark and every comma exactly as it is used. As you copy each, tell yourself just why it is used, like this:—

Quotation marks are used around *Good evening* because they are the exact words of the cat; a comma is placed at the end of the quotation to separate it from the rest of the sentence.

Look closely at the quotation marks. See which turn up ("") and which turn down (''). It is easy to remember to put the quotation marks at the beginning of the quotation, but sometimes, when we are not careful, we forget to put them at the end. Quotation marks are like a pair of scissors,—if one blade is lost the other is useless. Be sure you copy the quotation marks *at the end of the quotation* as well as *at the beginning*.

After you have copied a sentence, read your copy to see *just what some one says* in that sentence. Look to see whether you have quotation marks both at the beginning and at the

end of the words that the speaker used; also see whether you have a comma at the end of the quotation. If anything is omitted, put it in at once.

## VII

## DICTATION

## VIII

## A STORY TO FINISH

(A lesson to study with your teacher.)

**The Helpers**

One day the angel of all wild things came into the woods.

"Every one who lives here must do something to make his home better," she said.

"Every one tell me what you are doing."

"I give a drink of cool water to all who visit me," said the little brook.

\_\_\_\_\_ said the robin.

\_\_\_\_\_ said the oak tree.

\_\_\_\_\_ said the wild rose.

**How Could the Story Be Finished?**

What might the robin have answered? Give the robin's exact words.

What might the oak tree have said? Give the oak tree's exact words.

What do you think the rose answered? Give the rose's exact words.

If you were going to write what the robin said in place of the line in your book, what marks would you put around the robin's words? How would you separate what the robin said from the rest of the sentence?

What will you have the oak tree say to the angel? What words would you put quotation marks around, if you were writing the whole sentence? Where would you put a comma? Why?

Read the last sentence, putting in the words of the rose. Where should you use quotation marks and where should you use a comma, if you were writing this sentence?

Do you think the answers of the brook, the robin, the oak tree, and the rose pleased the angel?

End the story by telling what the angel said to the forest people. Use the angel's exact words.

## IX

### WRITING THE ENDING OF A STORY

Look back at the story, "The Helpers."

Write the last three sentences, telling what

the robin, the oak tree and the rose each answered.

Write a good ending to the story, telling what the angel thought of the answers, and what she said. In telling what the angel said, use her exact words.

### Three Things to Remember

1. Remember that what each one says is a quotation.
2. Remember that every quotation must have quotation marks around it.
3. Remember to separate every quotation from the rest of the sentence by a comma.

## X

### WORDS THAT CAN BE USED IN PLACE OF *SAID*

(A lesson to study with your teacher.)

Read these sentences.

“I water the plants,” said the brook.

“I give my sweetest music,” said the robin.

“I feed the squirrels,” said the oak tree.

“I watch all night,” said the owl.

“I help make the woods beautiful,” said the rose.

In every one of the above sentences the word *said* is used.

Now read these sentences.

- "I water the plants," murmured the brook.
- "I give my sweetest music," sang the bird.
- "I feed the squirrels," rustled the oak tree.
- "I watch all night," hooted the owl.
- "I help make the forest beautiful," whispered the rose.

Which set of sentences do you like better?

What words have been used instead of *said* in the second set?

Think of all the words you know that might be used instead of *said*. If you were speaking, you might *say*, or *shout*, or *cry*, or *whine* something.

Your teacher will write on the blackboard all the words that you and the other pupils can tell her that might be used in place of *said*.

Whenever you see in your reading, in or out of school, whenever you hear or think of a new word that might be used in place of *said*, remember to tell it to your teacher, that she may add it to the list on the blackboard.

When you are writing or speaking, look at this list of words and find one which seems to fit best in the place in which you wish to use it.

## XI

## QUESTIONS FOR YOU

You remember the question that the Angel of all the Flowers asked. Suppose the Angel of all the Children should ask you these questions, how would you answer?

1. What are you doing to make your home more beautiful?
2. What are you doing to make your schoolroom a happy place?

Think these questions over carefully, then write your answers.

If you have never really tried to make home more beautiful or school happier, you may answer these questions instead of those above.

3. How might you make your home more beautiful?
4. How might you make your schoolroom a happier place?

## XII

## PICTURE STORIES

Here is a fairy story picture. See what a fine fairy tale you can make from it with the help of these questions.



ADA  
BUDELL

Who has come to visit the fairies?

Who brought the little mouse?

Has Mr. Mouse come for a short visit or to stay for a long time? (See bag.)

Where are the fairies?

Which is the queen?

Why has Mr. Mouse come to see the fairies? (Perhaps he was afraid of something at home and ran away. Of what would a mouse be afraid? Perhaps he wanted the fairies to do something for him. What fairy gift might a little mouse like to have?)

Finish the story, telling what happened to Mr. Mouse in Fairyland.

### XIII

#### MORE PICTURE STORIES

In the last picture we studied, the little mouse was visiting the fairies. Who has come to visit the fairies in this picture?

To whom is the child talking?

What is he asking the fairy to do?

Look at his hands and see if he really wants very, very much to have the fairy open the door. When you are telling the story, beg the



fairy just as you think the boy is begging her to open the door.

Who are the little folk with the fairy?

See their little pointed ears, their queer caps, and their little shoes with bells at the toes. These all tell us they are little elf men.

Where do elf men live? (In Fairyland?)

Look at the elves' faces. Are they glad to see the child?

Will they like him for a playmate?

What is written above the door?

You see the letters are written backwards. That is so that only the people whom fairies love can read them. Can you read them? Then be sure the fairies love you.

What is another name for the Land of Faraway? (Fairyland? "A long time ago"? "Once upon a time"?)

Where is the door that leads to the Land of Faraway? (This door is not always in a tree. Sometimes it is in a story. Sometimes it is in a book.)

When the fairy opens the door, what does the child see? Make the land the most beautiful land you can dream about. Tell what the child sees in the land — the people he sees

there, what they are doing, what they say to him ; the beautiful flowers, the birds, the music.

Make a complete story, telling how and where the little boy met the fairy and the elves, whether he ever came back from the Land of Faraway, or whether he stayed there always. What title will you give your story ?

## XIV

## THE CHESTNUT BUR

(A poem to study with your teacher.)

The wind cried aloud to the chestnut bur,

“ Open, come open to me ! ”

And he blew with his might

Till the bur shook with fright,  
But never a bit opened she.

Then the sun smiled down on the little green bur,

“ Please open,” he coaxed, “ to me ! ”

And he shone so warm,

That the bur in alarm  
Hid under the leaves of the tree.

Jack Frost came hurrying down the hill.

“ Ho, ho, ha, ha ! ” laughed he.  
And the bur laughed back

Till her brown sides cracked,—  
Then out fell the chestnuts three.

— CHRISTINE H. HAMILTON.

**The Story in the Poem**

Recall the story, "The Little White Flower." That told about the opening of what? This poem tells about the opening of what?

Who tried first to open the chestnut bur?

What did he say to the bur? Give his exact words.

What kind of voice did he have?

What did he do?

What did the bur do when she heard him?

Did she open to him?

Who next tried to open the bur?

What did he say? Give his exact words.

What kind of voice did he have?

What did he do?

Why did the bur hide under the leaves?

Who next came to the little bur?

How did he come?

What did he do?

What did the little bur do then?

**Reading Parts of the Poem**

(To be read with your teacher.)

Read, "Open, come open to me!" just as you think the wind cried these words.

Read, —

And he blew with his might  
Till the bur shook with fright,

so that the other children can see and feel that little bough shaking with fear.

Read, “Please open to me,” as the sun said it when he coaxed the little bur to open.

What does *alarm* mean?

Read, —

And he shone so warm,  
That the bur in alarm  
Hid under the leaves of the tree,

so that the other children will know that the little bur was afraid the sun was going to burn her up.

Laugh, “Ho, ho, ha, ha!” as you think jolly little Jack Frost laughed.

Read the poem all through from the beginning. This time try to make the other children see everything that happened. Let them hear the rough wind shouting at the little bur, the warm sun coaxing her, and Jack Frost laughing with her. Make them feel the roughness of the wind, the kindness of the sun, and the jollity of Jack Frost.

## XV

## MEMORIZING THE POEM, "THE CHESTNUT BUR"

Read the first stanza of the poem, "The Chestnut Bur," to yourself. Close your book and try to say it. If you cannot, open your book and read and try again.

Write on a piece of paper the number of times you have had to read the stanza before you could say it.

Study the second and the third stanzas in the same way. If you are really studying you should not have to read the second stanza as many times as the first, nor the third as many times as the second.

## CHAPTER SIX

### I

#### THE LITTLE RED HEN, PART ONE

(A lesson to study with your teacher.)

ALL the quotations you have studied up to this time have been written at the beginning of sentences. As you read the story below, notice where in the sentence each quotation comes.

One day the little red hen found a grain of wheat.  
She said, "Who will plant this wheat?"

The rat said, "Not I."

The cat said, "Not I."

The pig said, "Not I."

"I will," said the little red hen, and she did.

#### Studying the Sentences of the Story

Read the second sentence.

Read the quotation in this sentence.

What is the first word of the quotation?

With what kind of letter does it begin?

Read the third sentence.

Read the quotation in this sentence.

What is the first word in this quotation?

With what kind of letter does it begin?

Read the quotations in all the other sentences and tell how the first word in each is written.

**The first word of a quotation begins with a capital letter.**

How is every quotation in this story separated from the rest of the sentence of which it is a part?

In the second sentence why is a question mark used after the quotation?

Where is the question mark — inside or outside of the quotation marks?

When a quotation asks a question, the question mark that follows it must be placed inside the quotation marks; for the quotation marks must be around all the quotation, and the question mark is part of the quotation.

#### How to Study Each Sentence

This is the way the second sentence of the story should be studied, aloud or silently: —

She said, “Who will plant this wheat?”

*She* begins with a capital letter because —.

There is a comma to separate the quotation from the rest of the sentence.

There are quotation marks around *Who will plant this wheat?* because they are the exact words of the little red hen.

*Who* begins with a capital letter because it is the first word in the quotation.

There is a question mark after the quotation because the little red hen asked a question. The question mark is inside the quotation marks because the question mark is part of the quotation.

This is the way to study the third sentence:—

The rat said, “Not I.”

*The* begins with a capital letter because —.

There is a comma to separate —.

There are quotation marks around — because —.

*Not* begins with a capital letter because —.

*I* is a capital letter because it always is when it stands alone.

There is a period at the end of the sentence because —.

The way to study the fourth sentence:—

The cat said, “Not I.”

*The* begins —.

There is a comma to —.

There are quotation marks around — because —.

*Not* begins with a capital letter because —.

*I* is a capital letter because —.

There is a period after the sentence because —.

Study the other sentences in the same way.

#### Three New Things Learned in This Lesson

1. The first word of a quotation begins with a capital letter.
2. *I* is always a capital letter when it stands alone in a sentence.
3. When a quotation asks a question, the question mark must be inside the quotation marks.

## II

### COPYING

Copy Part One of the story, "The Little Red Hen" (p. 117). Copy each capital and each mark of punctuation exactly as it is in your book. As you make each one, tell yourself just why it is used.

As you copy the second sentence, think to yourself like this: —

*She* begins with a capital because it is the first word of a sentence.

There is a comma to separate the quotation from the rest of the sentence.

*Who* begins with a capital because it is the first word of a quotation.

There is a question mark after the quotation because the quotation asks a question.

There are quotation marks around *Who will plant this wheat?* because these are the exact words of the little red hen.

Try to make your paper perfect so that there will be no mistakes to correct. Should you make a mistake, you must correct it as neatly as possible. Your paper will be saved. From day to day you are going to write other parts of the story. Then all your papers will be put together and you will have a whole story that you will have written yourself. Perhaps you will want to take this home.

### III

#### THE LITTLE RED HEN, PART Two

(A lesson to study alone.)

The wheat grew until it was ripe.

Then the little red hen said, "Who will take this wheat to the mill to be made into flour?"

The rat said, "Not I."

The cat said, "Not I."

The pig said, "Not I."

"I will," said the little red hen, and she did.

#### How to Study This Lesson

The title is —.

*The* begins with a capital letter because —.

*Little, Red, and Hen* begin with capitals because —.

The first sentence is —.

*The* begins with a capital letter because —.

There is a period after the sentence because —.

The second sentence is —.

*Then* begins with —.

There is a comma to separate —.

There are quotation marks around — because —.

*Who* begins with a capital because —.

There is a question mark after the quotation because —. The question mark is inside the quotation mark because —.

The third sentence is —.

*The* begins —.

There is a comma to —.

There are quotation marks —.

*Not* begins with —.

*I* is a capital letter because —.

There is a period —.

Study the other sentences in the same way.

#### IV

#### WRITING FROM DICTATION

#### V

#### UNSTUDIED DICTATION

(The Little Red Hen, Part Three)

## VI

## THE LITTLE RED HEN, PART FOUR

(A lesson to study alone.)

The little red hen made the bread.  
Then she said, "Who will eat this bread?"  
The rat said, "I will."  
The cat said, "I will."  
The pig said, "I will."  
"No, you will not. I am going to eat it myself," said the little red hen, and she did.

## Studying the Story

Read carefully this part of the story, "The Little Red Hen."

Answer to yourself the following questions.

In the second sentence, why does *Then* begin with a capital letter? Why does *Who* begin with a capital letter?

In the third sentence, why is *I* a capital letter?

How is each quotation separated from the rest of the sentence in which it is found?

Why is each period used?

There is a new use for the comma in this lesson. Find it.

A comma is always used to separate *yes* and *no*, meaning the opposite of *yes*, from the rest of a sentence.

### Writing the Story

As soon as you think that you can do it, close your book and write this part of the story. Try to have your paper perfect the first time.

After you have written it, open your book and compare your work carefully, word by word and sentence by sentence, with the story in the book. Correct all mistakes you can find before handing your paper to the teacher.

## VII

### WHERE TO USE CAPITAL LETTERS

(A lesson to study with your teacher.)

1. The first word of every sentence must begin with a capital letter.
2. The first word in every title must begin with a capital letter.
3. All important words in titles must begin with capital letters.
4. The first word in a quotation begins with a capital letter.
5. The letter *I* when written alone is always a capital.

6. Every name of a person must begin with a capital letter.

7. The first word in every line of poetry must begin with a capital letter.

Here are a few paragraphs of a story that you already know.

### The Little White Flower

Once upon a time in a land far from here there lived the most beautiful queen in the world. She was as good as she was beautiful, and so all her people loved her dearly.

In the good queen's country lived a poor little boy named Tom. One morning little Tom heard some men talking together in the market place.

"To-morrow is our dear queen's birthday," said one. "I shall give her a pot of honey, for honey is the sweetest thing in the world."

Read the title.

Why does *The* begin with a capital letter?

Why does *Flower* begin with a capital letter?

In the first sentence, why does *Once* begin with a capital letter?

In the second paragraph, why does *Tom* begin with a capital letter?

Read the third paragraph.

Why does *To-morrow* begin with a capital?

Tell three reasons why *I* must be a capital.

In this paragraph from the same story, find all the capitals and tell why each is used.

Little Tom looked at the bud and sighed. "If only that one bud would open, I could carry it to her," he whispered. "She would love even one sweet flower."

What word in the next paragraph begins with a capital because it is a person's name?

Little Tom answered: "Our beautiful queen would love the flower. To-morrow is her birthday and I have no gift for her."

Which words begin with capitals because they are the first words in sentences?

Which because it is the first word in a quotation?

What other capitals are used, and why?

## VIII

### USING CAPITALS

#### The Greedy Boy

Do you know the greedy boy's name? It is Jack Horner.

One day Jack Horner had a fine pie given to him.

He said: "This is just what I want. I will not give a piece to any one."

So he ran into a corner and ate it all.

**Why Are the Capitals Used?**

Copy all the words in this story that begin with capitals and after each tell why a capital is used. This is the way you should do it.

*The* begins with a capital because it is the first word in the title.

*Greedy* and *Boy* begin with —.

*Do* begins with —.

*It* begins with —.

*Jack* and *Horner* begin with —.

## IX

## THE STAR VISITOR

## The Visitor's Message

One night as a young Indian warrior lay asleep before his fire, he had a wonderful dream. From far over the prairie, he saw gliding toward him a most beautiful maiden. Her garments were all white and shining like the misty moonbeams, and amid her dark tresses glittered a golden star. Reaching the young man's side, she stopped and looked down upon him.

"Young brave," she said, "listen to my words and speak them again in the ears of the wise men. Far above the earth in the land of the stars, I lived with my star sisters. But looking down on the earthland with its flowers, its birds, its running rivers, quiet lakes, and lofty mountains, I grew to love it. So I

have left my home in starland to live here on the earth.

"Ask your wise men where I may live and what form I shall take that all men may love me. When you want me, seek me beyond the mountain."

Then slowly the maiden faded from his sight.

### The Message of the Wise Men

Next morning when he awoke, the young warrior remembered his dream and told it to the wise men.

"It is good," said they. "Take with you four young warriors, tall, brave, and good to look upon, and go and meet the star maiden. Tell her she may choose her own home and that we welcome her to our land in any form that she cares to take."

### The Warriors and the Maiden

The five handsome young warriors set out at once and traveled beyond the mountain. There they found the star maiden awaiting them.

One young warrior presented her with a peace pipe filled with sweet-smelling herbs.

"You are welcome to our land," he said. "You may choose your own home and the form you wish to take. These are the words of the wise men."

The maiden bowed gravely.

"You are so fair," said another young warrior, "that you should live as a white rose on the mountain. Then all may see you."

"Ah," replied the maiden, "but I should be very lonely, all alone on the mountain. No, I cannot live there."

"Live as a wild flower on the prairie. Then you will be free," said another warrior.

"But I fear the hoofs of the buffalo," answered the maiden. "They will crush me. I cannot live on the prairie."

"Live as a vine on the high cliff behind the village," said another warrior. "There you will be near the tribe and none can harm you."

"Then I could never feel the touch of the hands of the little children. No, the cliff is too high for me. Return to the village and I will follow you and find a place for myself."

#### The New Flower

The five young men set out on their homeward way and the star maiden spread her misty wings and followed close behind them.

On the way she flew over the quiet waters of a little pond. She saw herself reflected there.

"Ah," she cried, "I have found my home. Here will I stay where I can watch the swiftly gliding canoes and where the little children can be my playmates."

Slowly and softly she sank to rest on the waters of the pond. Her misty white garments turned into the petals of a sweet white flower and closed around her golden star. And so we got our first water lily.

—AN INDIAN LEGEND.

## X

## STUDYING THE STORY, "THE STAR VISITOR"

Read again to yourself the story, "The Star Visitor."

## The Dream

How should the young warrior be resting? If you were to take this part, think just how you would play sleeping beside your fire.

How should the maiden move toward the warrior? Think how smoothly and noiselessly your shadow *glides* along.

When she speaks to the warrior in his dream what kind of voice should she use?

What did she mean by, "Speak my words again in the ears of the wise men"?

Who are the wise men in the Indian tribe?

What did the maiden mean by, "What *form* shall I take?"

How would you show how the maiden faded from the sight of the warrior?

## Telling the Story to the Wise Men

If you were planning the play, how many wise men would you have?

What would you have them doing?

Think how you would tell the story of the dream to the wise men if you were the young man. Begin, "Last night as I slept beside my fire"—

What did the wise men mean by *five warriors good to look upon*?

#### The Warriors and the Maiden

Can you see the meeting between the warriors and the maiden? How did the warriors stand?

How did the maiden "bow gravely"?

#### The New Flower

How could you show how the "maiden spread her misty wings and followed"?

Show how she looked down on the waters of the lake at her reflection.

Show how "she sank slowly and softly to rest on the waters of the pond."

What might one of the warriors say to show that the maiden had changed into a flower?

What might another's answer be, to let us know what name they gave her?

What form did the maiden take to wear on the earth?

Have you ever seen a water lily?  
Does it look like a star?

## XI

## DRAMATIZING THE STORY

## XII

## WRITING A CONVERSATION IN DIALOGUE FORM

When two or more people are speaking together, sometimes instead of writing the words of each in quotation marks and telling who spoke them, only the words spoken are written and without quotation marks. Then the name of the person speaking is written before his words. A piece so written, we call a *dialogue*.

Let us write the following story, already familiar, in dialogue form.

## The Cat and the Owl

One night a cat met an owl.  
“Good evening,” said the cat.  
“Good evening,” answered the owl.  
“What large eyes you have,” said the cat.  
“Your eyes are just as large,” answered the owl.  
“I can see in the dark,” said the cat.  
“So can I,” said the owl.

"Then you must be a cat," said Pussy.  
"I think you are an owl," said the owl.

### The Cat and the Owl

*Cat:* Good evening.

*Owl:* Good evening.

*Cat:* What large eyes you have.

*Owl:* \_\_\_\_\_.

Finish the story in this way.

## XIII

### PICTURE STORIES

What has happened to the little girl in the picture on page 134?

Who has found her?

Who has been looking for her?

What time is it? (See the lantern.)

Did the little girl go out at night? Do you think a mother would let such a little girl go out alone at night?

Why did the child go out?

Why is she lying in the snow?

Has she been there long? (See the snow drifted over her feet.)

What is the matter with her? Is she asleep?

Where is she — on the road? in a field?



ADA  
BUDELL

Has the dog been with her from the beginning, has he been with her long, or has he just found her?

Make a story about this picture. Begin by telling how the little girl came to be out of doors; then tell how she lost her way, why she lay down on the snow, how the people started out to look for her, how they found her, what they did with her, and what you think of the dog.

Give names to the little girl and the dog.

What is the title of your story?

## XIV

### MORE PICTURE STORIES

Look at the picture on page 137.

What is the matter with the children?

Why are they frightened?

Look at each tree carefully and tell what frightens the children in each. Which trees seem to have faces? What makes these faces?

Which seem to have great long arms and hands ready to clutch the children? What are these hands and arms?

Which seem to have legs and feet ready to run after the children? What are these legs and feet?

By looking closely at the picture you see that the eyes, noses, and mouths are really nothing but knots and stubs of broken branches; the hands and arms are only branches, and the feet, spreading roots.

How could the children have found out what these things — faces, arms, hands, feet — really were?

What time is it — day or night?

Does the light of the moon make the old trees look like strange creatures? How might the snow help to change their looks?

Would the children have been afraid of the trees in the daytime?

What do they think the trees are?

What are the children doing out in the woods at night?

What will they tell their parents when they get home?

Will the parents believe that the children have seen frightful creatures in the woods, or will they know what they really have seen?

What will they say to the children?

How might the parents teach the children that it is most silly to be afraid of things? Suppose the father took a lighted lantern and



walked back into the woods with the children. Suppose he said to the boy, "Now show me the creature with the great long arms that tried to catch you." What tree would the boy show him? Now, suppose he turned the bright light of the lantern on the tree, what would the boy see? If the father lifted him up and let him touch the face that frightened him, and shake hands with the branch that scared him, do you think he would be silly and afraid of that tree again? How could the father show the girls that there was really nothing to fear?

Make a story from the picture, telling why the children were alone in the woods at night, what the trees looked like to them, how frightened they were, how they ran home, what they told their parents, how their father showed them how silly they were.

What is a good name for your story?

## XV

### STUDYING A POEM

(A lesson to study with your teacher.)

"One, Two, Three"

It was an old, old, old, old lady

And a boy that was half-past three,

And the way that they played together  
Was beautiful to see.

She couldn't go running and jumping,  
And the boy, no more could he ;  
For he was a thin little fellow,  
With a thin little twisted knee.

They sat in the yellow sunlight,  
Out under the maple tree,  
And the game that they played I'll tell you,  
Just as it was told to me.

It was Hide-and-Go-Seek they were playing,  
Though you'd never have known it to be —  
With an old, old, old, old lady  
And a boy with a twisted knee.

The boy would bend his face down  
On his little sound right knee,  
And he'd guess where she was hiding,  
In guesses One, Two, Three.

“ You are in the china closet ? ”  
He would cry and laugh with glee —  
It wasn't the china closet —  
But he still had Two and Three.

“ You are up in Papa's big bedroom,  
In the chest with the queer old key ? ”  
And she said : “ You are warm and warmer ;  
But you're not quite right,” said she.

“ It can’t be the little cupboard  
Where Mamma’s things used to be—  
So it must be the clothespress, Grandma.”  
And he found her with his Three.

Then she covered her face with her fingers,  
That were wrinkled and white and wee,  
And she guessed where the boy was hiding,  
With a One and a Two and a Three.

And they never had stirred from their places  
Right under the maple tree—  
This old, old, old, old lady  
And the boy with the lame little knee —  
This dear, dear, dear, old lady  
And the boy who was half-past three.

— H. C. BUNNER.

Why couldn’t the dear old lady and the little boy play the real game of Hide-and-Go-Seek ?  
Did the old lady really hide in the clothespress ?  
What did the boy mean by saying she was there ?

How many guesses did the little boy have ?  
What is meant by saying the boy was “ half-past three ” ?

The poem says that you’d never have known it to be Hide-and-Go-Seek they were playing ; why not ?

Why did the boy bend his face down on his little knee while he guessed where Grandma was hiding?

What did Grandma mean by saying, “You are warm and warmer”?

What is meant by “He found her with his Three”?

After the little boy guessed where Grandma was hiding, what did he do?

Isn’t this a pretty good game to play?

Think out the story of the poem in your own words. Your teacher will call upon some children to tell it. If you are given the chance, try to tell it so well that the other children can see the little boy and his grandma sitting in the bright sunlight under the maple tree. Tell and show just what they were doing, and tell what each one said, using the very words.

## XVI

### TELLING THE STORY FROM THE POEM

## XVII

### PLAYING “ONE, TWO, THREE”

## CHAPTER SEVEN

### I

#### ANOTHER USE FOR CAPITALS

##### **The Man in the Moon**

THERE are many stories telling how there came to be a man in the moon. This is one of these old stories.

One Sunday a man went through the woods gathering sticks. He knew that this was wrong. He knew he had six days for work and that Sunday was the day of rest. So he was punished for his wrongdoing. He was lifted up into the sky. First he tried to enter the sun.

"Go away," cried the sun. "Do you not know that this is my day? You have done wrong on my day. So you cannot enter here. Go to the moon."

"Come right in," said the moon. "Monday is my day. On Monday people should work. You have been working, and so you must belong to me."

The man entered the moon. He still carried his bundle of sticks on his back. There he stands to this very day to teach men that they must not work on Sunday and that they must work on Monday.

— CELTIC MYTH.

### Studying the Story

Read the title and tell yourself why each capital letter is used.

Read the first sentence. Which words in this sentence begin with capital letters?

*Sunday* begins with a capital letter because it is the name of one of the days of the week.

Look through the story and find another name of a day. How is the name of the second day you have found written?

**The names of all the days of the week begin with capital letters.**

This is the way to study the days of the week.

*Sunday* begins with a capital letter because it is the name of one of the days of the week.

*Monday* begins with a capital letter because —.

Study each sentence in the first paragraph, telling yourself why each capital is used and what mark follows each sentence, and why.

Read the second paragraph. Study each sentence, telling yourself how each begins and ends, and why. Tell yourself also which words are inside quotation marks and why.

Study the rest of the story in the same way.

## II

## DICTATION

## III

## THE DAYS OF THE WEEK

(A lesson to study with your teacher.)

In the story, "The Man in the Moon," the sun said, "Sunday is my day," and the moon said, "Monday is my day." Do you know what they meant?

Long ago the people worshiped many gods and goddesses, and they named the days of the week after some of them. Among the gods they worshiped were the sun and the moon; it is from these that the first two days of the week got their names.

*Sun day* or *Sunday* means the day of the sun.

*Moon day* or *Monday* means the day of the moon.

*Tuesday* was named by the Northmen for their god of war, *Tiu*.

*Wednesday* was also named by the Northmen after *Woden*, or *Odin*, their chief god.

*Thursday* was named after *Thor*, the god of thunder.

*Friday* was named after Odin's beautiful wife, *Fria*.

*Saturday* was named by the Romans after one of their gods, *Saturn*.

We do not always write the whole name when we write the name of a day of the week. Sometimes we shorten, or *abbreviate*, the name.

*A part of a word used for the whole word we call an abbreviation.*

Here are the days of the week and their abbreviations:—

DAYS	ABBREVIATIONS
Sunday	Sun.
Monday	Mon.
Tuesday	Tues.
Wednesday	Wed.
Thursday	Thurs.
Friday	Fri.
Saturday	Sat.

With what does each name begin?

With what does each abbreviation begin?

What mark is placed after every abbreviation?

#### Two Things to Remember

The name and the abbreviation of every day begin with a *capital letter*.

There is a *period* after every abbreviation.

**Silent Study**

Learn how to spell the days of the week.

*Wednesday* is the hardest to spell. What part of the word is likely to give you trouble?

Look carefully at the two letters in the middle of *Saturday*.

Study the abbreviations.

Which days have their first three letters for their abbreviation?

In the other two days what part is left off?

When you are sure you can write the days and their abbreviations correctly, close your book and write them just as they are written in your book. Remember where to use capitals and where a period is needed.

After you have finished, open your book and see that your work is correct.

**IV****KEEPING A DIARY**

Some people keep a little book in which they write at least one interesting thing that happens each day. Sometimes they write like this:—

*Sun.* We all went to church.

*Mon.* I went to Chicago.

- Tues.* Cousin Tom visited us.  
*Wed.* My arithmetic was all right.  
*Thurs.* I lost my glove on the way to school.  
*Fri.* Mother took me to the church fair.  
*Sat.* I played all day long.

Sometimes they write it in this way:—

- We all went to church on Sunday.  
On Monday I went to Chicago.  
Cousin Tom visited us on Tuesday.  
Last Wednesday my arithmetic was perfect.  
Going to school on Thursday I lost my glove.  
On Friday I went to the church fair with Mother.  
I played all day Saturday.

Choose one of the ways given above and write seven sentences telling something you did or saw for every day of last week. Take the days in order, beginning with Sunday. Try to tell something interesting — something a friend would like to know. Think how every sentence should begin, how it should end, and how the names of the days should be written.

## V

### A RHYME AND A STORY

(A lesson to study with your teacher.)

Hickory, dickory, dock !  
The mouse ran up the clock.

The clock struck one.  
The mouse ran down.  
Hickory, dickory, dock !

You all know this little rhyme from your old *Mother Goose* book. Here is a little story about the rhyme.

#### The Mouse and the Clock

One night two mice were playing in the hall.  
“What is that noise I hear?” asked the little one.  
“That is the old clock ticking,” answered the big mouse.

“I am afraid,” cried the little one. “Let us go home.”  
“I am not afraid,” said the big one. “Just see me run right over that clock.”

So the big mouse ran over the old clock’s face. Would you like a mouse to run over your face? The old clock did not like it, and he struck *one*.

Down to the floor jumped the mouse. Away to his home he ran. He never went near the old clock again.—*The Story as told by the Moon.*

#### Studying the Story

The title of the story is ——.

*The* begins with a capital letter because ——.  
What other words in the title begin with capital letters? Why?

Tell all you can about the first sentence.

Read the second sentence.

Tell two reasons why *What* begins with a capital letter.

Why are there quotation marks around,  
“*What is that noise I hear?*”

What mark is placed after these words?

Why is that mark within the quotation marks?

What other capital is used in this sentence?

Why?

Read the third sentence. Study it like this.

*That* begins with a capital letter because \_\_\_\_\_. \_\_\_\_\_

There are quotation marks around \_\_\_\_\_ because  
\_\_\_\_\_.

There is a comma to separate \_\_\_\_\_ from \_\_\_\_\_.

There is a period at the end of the sentence because  
\_\_\_\_\_.

Study the next two sentences in the same way.

Look closely at the word *clock's* in this sentence, —

The big mouse ran over the old *clock's* face.

The mark (') between *clock* and *s* is called an *apostrophe*. The face is the face of the clock. It belongs to the clock.

The *apostrophe* and the letter *s* are added to the name of a person or thing to show that something belongs to that person or thing.

## VI

## WRITING A STORY

Where were the mice and the old clock in the story, "The Mouse and the Clock"?

This story was told by the moon.

Who else might have told the story?

You may make believe you saw the whole story. You may be the little mouse who was afraid, or the big mouse who was so bold, or the old clock, or you may be anything in the hall. Then you may tell the story to some one.

**1. The Little Mouse's Story**

If you are the little mouse, write the story just as you told it to your mother when you got home. Begin something like this:—

O mother, I am so frightened. I was playing in the hall with a big mouse. I heard a noise, and I said, "What is that noise I hear?"

Finish the story.

**2. The Big Mouse's Story**

If you are the big mouse, you may tell the story as the big mouse told it to his mother when he got home.

**3. The Old Clock's Story**

If you are the old clock, tell the story that the old clock told the sun when he peeped in the next morning. You might begin like this:—

Last night it was very still in the hall. There was no sound to be heard but my ticking. Suddenly in the moonlight I saw two little mice.

Finish the story.

If you are anything in the hall,—as a chair or a picture,—tell the story as you saw it.

After you have finished your story, read your work over carefully. See that you have used capitals and all marks correctly before giving your paper to your teacher.

## VII

## POSSESSIVES

(A lesson to study with your teacher.)

**The Old Clock's Face**

The apostrophe (') and *s* added to *clock* show that the face belongs to the clock.

**The Little Mouse's Story**

The apostrophe (') and *s* added to *mouse* show that the story belongs to the mouse.

**The Moon's Story**

Why is the apostrophe and *s* added to *moon*?

Words having the apostrophe (') and *s* added to them to show that something belongs to the persons or things named are called *possessives*.

**Tom's Escape**

Tom's heart beat rapidly. He saw the bear's great head just below him. He heard the bear's deep breathing. Suddenly a man's voice was heard in the distance. Tom knew it was his father's voice. The bear's head turned from the boy. He, too, had heard the man's voice. "Crack!" sounded the hunter's rifle. The bear's great form sank to the earth. Soon Tom was safe in his father's arms.

Find the words that have the apostrophe and *s* added to them. What are these words called?

**How to Study Possessives**

The word *Tom's* is a possessive. The apostrophe and *s* are added to *Tom* to show that *heart* belongs to Tom.

The word *bear's* is a possessive. The apostrophe and *s* are added to show ——.

Study each possessive in the same way.

**Written Work**

Make a list of all the possessives in the paragraph, entitled "Tom's Escape," and after each

write the word that shows what is owned, like this : —

POSSESSIVES	OWNED
Tom's	heart
bear's	head

## VIII

## UNSTUDIED DICTATION

## IX

## WHEN THE LITTLE BOY RAN AWAY

(A poem to read and study with your teacher.)

When the little boy ran away from home,  
 The birds in the tree top knew,  
 And they all sang, "Stay!" but he wandered away  
 Under the skies of blue.  
 And the wind came whispering from the tree,  
 "Follow me, follow me!"  
 And it sang him a song that was soft and sweet,  
 And scattered the roses before his feet,  
 That day, that day,  
 When the little boy ran away.

The violet whispered, "Your eyes are blue  
 And lovely and bright to see,  
 And so are mine, and I'm kin to you,  
 So dwell in the light with me."  
 But the little boy laughed, while the wind in glee  
 Sang, "Follow me, follow me!"

And the wind called the clouds from their home in  
the skies

And said to the violet, "Shut your eyes!"  
That day, that day,  
When the little boy ran away.

Then the wind played leapfrog over the hills  
And twisted each leaf and limb;

And all the rivers and all the rills  
Were foaming mad with him;

And 'twas dark as the darkest night could be,  
But still came the wind's voice, "Follow me!"  
And over the mountain and up from the hollow  
Came echoing voices with, "Follow him; follow!"

That awful day,  
When the little boy ran away.

Then the little boy cried, "Let me go, let me go!"  
For a scared, scared boy was he.

But the thunder growled from a black cloud, "No!"  
And the wind roared, "Follow me!"

And an old gray owl from a tree top flew,  
Saying, "Who are you-oo? Who are you-oo?"

And the little boy sobbed, "I'm lost away!  
And I want to go home where my parents stay."

Oh, the awful day  
When the little boy ran away!

Then the moon looked out from a cloud and said:  
"Are you sorry you ran away?

If I light you home to your trundle-bed,  
Will you stay, little boy, will you stay?"

And the little boy promised — and cried and cried —  
He never would leave his mother's side,  
And the moonlight led him over the plain ;  
And his mother welcomed him home again.

But, oh, what a day  
When the little boy ran away !

### Studying the Poem

#### *First Stanza.*

Who first sees the little boy running away ?  
What do they say ?  
Does he obey them ?  
How does the wind speak to him ?  
Say, “Follow me, follow me,” just as the  
wind said it when he was coaxing the  
little boy to go with him.

How did the wind scatter the roses before  
the little boy’s feet ?

In this stanza, everything seems bright and  
happy and sunny to the little boy, —  
the skies are blue, the birds sing, the  
wind coaxes him and sings him a  
soft, sweet song and scatters roses  
before him.

#### *Second Stanza.*

What does the violet say to the little boy ?  
What does she mean by saying, “I’m kin  
to you” ?

Does the little boy stay with the violet?  
Does the wind like the violet to coax the  
little boy to stay with her?  
How does he punish her?  
Say, "Shut your eyes," just as the wind  
said it.

In this stanza is the little boy still happy?  
Read the words that prove what you say.

*Third Stanza.*

The wind has now coaxed the little boy  
far away from home — far from the  
gentle birds and sweet violet. Now  
what does he begin to do?

Do the trees like the way he treats them?  
How do the rivers and rills feel toward  
him?

Read the line that shows how they feel.

Read, "It was dark as the darkest night  
could be," so as to make it seem very,  
very dark indeed.

Does the wind still *coax*, or does he order  
the little boy to follow him?

Read, "Follow me," as you think the  
wind said it in this stanza.

Now let us see if you are right. When we  
call and echo answers, our strongest

words are the words that echo repeats most. Which of the wind's words was repeated twice?

Now read, "Follow me!" and "Follow him! Follow!" making *follow* the strong word.

Do you think the little boy is as happy now as when he first ran away?

*Fourth Stanza.*

The little boy is now scared and wants to go home. Will the wind let him go?

Think of the wind holding the little boy, who is a "scared, scared boy," and is trying to get away from the wind. Then read, "Let me go! Let me go!" as you think he cried it.

Who next frightens the boy, and how?

Growl "No," as he did.

Read, "Who are you-oo? Who are you-oo?" as the owl *hoots* these words.

Read, "I am lost away, and I want to go home where my parents stay," just as the little boy sobs these words.

What kind of day does the little boy think it is now?

*Fifth Stanza.*

Who speaks to the little boy now?  
What does she say?  
What is a trundle-bed?  
Read what the moon said as you think she  
said it.

Read,—

The little boy promised — and cried and cried —  
He never would leave his mother's side,

so that every one may know just what  
the little boy promised.

What did the moon do for the tired little  
boy?

Who was glad to see him?

Read the line that shows some one was  
glad to see him.

When the little boy thought of the day he  
ran away, do you think he felt happy?

Do you believe he kept his promise to the  
gentle moon?

Now read the poem through again, and show  
by your voice what happened, and just how the  
boy felt at each change of scene on the day  
that he ran away.

As you read, try to see and feel everything  
just as it happened.

## X

DRAMATIZING THE POEM, "WHEN THE  
LITTLE BOY RAN AWAY"

## XI

## WRITING A DIALOGUE

The story in the poem, "When the Little Boy Ran Away," can be written out in the form of an interesting dialogue. To do this you will have to make the little boy, the birds, the wind, and the others speak more than the poem says they did. They must be made to say things that show what happened. In the following outline some help is given in the harder places. Compare this outline step by step with the poem; copy and fill out the blanks.

*Birds* : Where are you going?

*Little Boy* : I am running away.

*Birds* : (What did they say then?)

*Wind* :

*Violet* :

*Boy* : Ha, ha, ha.

*Wind* : (To violet.)

*Boy* : Where are you going now, wind?

*Wind* : I am going to play leapfrog over the hills.  
Now see me twist the branches of the tall trees. See  
me tease the river and the little rill.

*Boy:* How dark it is! I am afraid. I want to go home.

*Wind:* Follow me! Follow!

*Echoes:*

*Boy:* Let me go! Let me go!

*Thunder:*

*Wind:*

*Owl:*

*Boy:*

*Moon:*

*Boy:*

*Moon:* Then I will show you the way. See, there is your home and your mother waiting at the door for you.

*Mother:*

*Boy:*

## XII

### THE LOST BOY

(A story to finish.)

Willie Burton was a little boy who lived in America before many white people made their homes here. His father had cut down the trees and made a clearing in the forest where he had built his little log cabin. The forest was still full of savage animals and Indians who were not always friendly to the white men. For this reason Willie had often been told not to go far from the clearing.

Willie was a good boy and really meant to obey his

parents, but one day he saw a strange bird at the edge of the woods near his home. He crept up to see it better. The bird flew a little way into the forest. Willie followed it. The bird flew farther and then farther into the forest. Willie followed it on and on. He was so interested in following the bird that he did not know how far he had gone. At last the bird rose high in the air and flew out of sight.

Willie now felt tired and thought he would rest for a time. He lay down under a great oak tree. It was very still in the woods. Not a bird was to be heard. The wind gently rustled the leaves in the oak tree above him.

“Swish, swish! Sleep, sleep!” they seemed to say. Slowly, slowly the boy’s eyes closed and he fell fast asleep.

When he awoke it was late. The shadows of the trees were long and black. It was growing dark in the forest.

Willie sprang to his feet and started to run home. But where was home? There was no path to show him the way. He ran this way and that; but all about was the lonely forest, and it was growing darker and darker.

“I am lost,” cried the little boy, and he threw himself on the ground and began to cry bitterly.

Suddenly he heard a rustling in the underbrush. He looked up and there he saw —

Copy the last paragraph and finish the story.

## XIII

## A PICTURE STORY

Which child is frightened?

What is she trying to get the boy to do?

What has frightened her? (The dark? The owl? The little men?)

At whom is the little girl looking?

The little men in the picture are dwarfs that live in the mountains. They gather all the gold and silver and jewels they can find and hide their treasure in caves.

Do you see any cave in the picture?

Do you think the dwarfs have hidden any treasure in that cave?

Do the dwarfs look cross?

Will they harm the children?

Look at the children, at their clothes, their shoes. Do you think they are American children?

They are German children and they are in a forest in Germany called the Black Forest. Many fairies, elves, and dwarfs are said to live in this forest, also wolves and other large animals.

What time is it? (See the moon peeping over the hill.)



What are the children doing in the woods alone at night?

Did they come into the woods after dark or have they been in the woods for a long time?

Let us suppose the children are a little brother and sister named Hans and Gretchen. They came into the forest one afternoon to gather flowers. They lost their way. It grew dark. They looked for a place to spend the night. They found a cave.

Who lived in this cave?

Did the children stay in the cave all night?

Did they find their way home the next morning?

What might the owl have done? (Showed the children the way to the cave? Screeched and frightened them? Called the dwarfs out to see the children?)

What might the dwarfs have done? (Let the children stay in their cave all night? Given them something to eat? Shown them their treasures? Given them some of their gold or silver or jewels? Shown them the way home?)

After thinking out answers to all these questions, make a story to tell the class. What title will you give your story?

## XIV

## WRITING A STORY

Think out and write answers to each of the following questions. Make a whole sentence for each answer. The answer to the first question might be, *Two children went into the forest one day.* It should not be, *Two children.*

Do not copy the questions; just write the answers one after the other in a paragraph.

Who went into the forest one day?

Why did they go?

What happened to them?

Where did they think they could spend the night?

What people did they meet?

What did these people do for them?

Did the children get home?

Who showed them the way?

If you have written your answers as directed above, you have a whole story. What title will you give to it? Write the title over the story.

## XV

## MORE PICTURE STORIES

On page 166 there is a picture of a brownie offering something to a little girl. A brownie is a sort of fairy who loves to help others.



This brownie is offering the girl a beautiful box or casket. The casket is made of pure gold. Who is to open the casket? How?

Look at the little girl. Is she rich or poor? How do you know?

Why has she come into the woods? (Look into her basket.)

What will she do with what she has gathered?

Brownies like best to help people who are kind. Do you think he would offer the casket to a child who was not good and kind?

How does he know this little girl is kind?

Did he test her in some way to find out? Perhaps the little girl has berries in her basket; what might the brownie have asked her? What did she answer? Perhaps she has been gathering mushrooms. Are there any growing near her? To whom do they belong? (See how near they are to the brownie's house.) What might the brownie have asked her about the mushrooms? What did she answer?

When the brownie was testing the little girl, did he have the casket in his hand?

Where might he have hidden it?

When he got it and offered it to her, what might he have said? Remember he would

want her to know he was giving it to her because she was so good and kind.

Perhaps he said, "Make a wish, turn the key, and you will find what you wish for in this casket." Now you see he was giving her a fairy gift, so it would be silly for her to wish for something she could earn or find for herself or even buy for money. She should wish for something that only the fairies can give.

What do you think she wished for?

Perhaps the brownie said, "Because I know you are good and kind, I will give you this golden casket. It is yours, but do not open it till you reach your home. Inside you will find a fairy gift."

If she opened the casket before she reached home, what might happen?

Did she open it on the way, or did she wait until she got home?

If she carried it home, whom would she call to come to see her open the casket?

Now think of the most beautiful, wonderful fairy gift you can imagine and tell what she found when she opened her casket.

Think just how you will tell the whole story.

## XVI

## MORE STORIES TO WRITE

Here are two beginnings for this picture story:—

**1. The Wonderful Casket**

In the long ago time a poor woman and her little girl lived near the edge of a forest. One day the little girl went into the woods to gather berries to sell in the near-by town. She walked and walked and searched and searched, but at noontime she had only a few berries — hardly enough to cover the bottom of her basket.

“This will never do,” she said aloud. “I must find more berries, or we shall starve. There is not a piece of bread left in the house.”

Now the little girl did not know that she was near the home of two brownies. Nor did she know that one of the brownies was watching her from behind a big tree, and that he heard every word she said.

“Ahem,” said the brownie to himself. “Here is some one that needs my help. I will find out whether she is good and kind. If she is, I will be her good fairy.”

So the brownie said a few magic words and changed himself into a little old man. Then, coming from behind the tree, he said: “Little girl, I am very hungry. Will you please give me some of your berries?”

Write the rest of the story, telling what the girl answered and what the brownie gave her.

**2. The Brownie's Gift**

Two tiny brownie brothers lived in a tiny house in the middle of a forest. Now what do you think these brownies ate? Not bread and butter, nor meat, nor milk, but mushrooms! They had mushrooms for breakfast and mushrooms for dinner and mushrooms for supper. They raised thousands of mushrooms.

One morning Brownie Little looked out of the window and called: "See, brother, there is a little girl picking our mushrooms. Drive her away."

Brownie Big ran to the window and looked out. "I know that little girl," he said. "She is a poor child who lives with her mother on the edge of the forest. She looks good and kind. If I ask her to go away, I am sure she will not gather our mushrooms."

Finish this story.

If you can think of a story quite different from either that has been begun for you, write it.

**XVII****A FAIRY WISH**

Write an answer to the following question.

If you should meet a fairy who promised to grant you one wish, for what would you wish?

Make your answer into a short story. Ask for a real fairy gift. Do not wish for something you could get without the aid of fairies.

## CHAPTER EIGHT

### I

#### FABLES

(A lesson to be studied with your teacher.)

You have read and studied these four fables : —

Grand Tusk and Nimble  
The Blind Men and the Elephant  
The Trees and the Woodcutter  
The Four Oxen

You have also written titles of fables, such as : —

The Fox and the Cat  
The Lion and the Mouse  
The Ant and the Grasshopper  
The Crow and the Pitcher

Look over all the above titles and be ready to tell how many of these fables you know.

#### What Are Fables ?

Are fables long stories ? Before answering, think of the ones you know.

What are fables usually about ?

### Are fables true stories?

One thing is true about every fable, and that is the lesson it teaches. Fables were not written just for the stories they told; every fable was written to teach some lesson or some truth.

Fables are the oldest stories in the world. Many of our best-known fables are called Æsop Fables, because they are supposed to have been made by Æsop, a slave, who lived in Greece many years ago. Æsop did make many fables, but some of the so-called Æsop Fables were known long before Æsop was born. What Æsop did do was to tell these old fables, as well as his own, to the people about him.

### How One Fable Was Made

This is the way one fable came to be told.

Long ago there lived in Athens a very great orator named Demosthenes. When Philip, the king of another country, tried to conquer Athens, Demosthenes fired the Athenians with noble speeches. They fought so bravely that they could not be overcome.

Philip knew that he could never conquer while Demosthenes was with the people, so he sent this message to the rulers of Athens:—

"I am tired of fighting and you are tired of fighting, but there never can be peace between us while Demosthenes and the other orators stir up strife with their speeches. Send them to me and I will swear an endless peace between us."

The foolish Athenian rulers believed Philip and were about to betray the orators to him. Demosthenes heard of this and told the people this little fable.

#### The Wolves and the Sheep

Once on a time the wolves said to the sheep: "Let us be friends. Those wicked dogs are the cause of all the trouble between us. They are always barking at us and making us angry. Send them away and we will live together in peace."

The silly sheep believed the wolves and sent the dogs away. Then the wolves fell upon the sheep and killed them all.

When Demosthenes had finished speaking, the Athenians sent back word to Philip that they would never give up their orators.

Whom did Demosthenes mean by the wolves in his story?

By the sheep?

By the dogs?

What lesson did he teach the people by his fable?

What lesson does "Grand Tusk and Nimble" teach?

What lesson does each of the following fables teach?

The Blind Men and the Elephant

The Trees and the Woodcutter

The Four Oxen

The Lion and the Mouse

The Ant and the Grasshopper

The Crow and the Pitcher

## II

### STUDYING A FABLE

(A lesson with your teacher.)

#### The Wise Boar

Once a boar was sharpening his tusks on the trunk of a tree.

A fox came by and said, "Why are you sharpening your tusks now? There are no hunters nor dogs in the wood."

"That is just why I am sharpening them now," answered the boar. "I want to be ready to use them when the hunters and dogs come."

—ÆSOP FABLE.

**How to Study the Fable**

Read the title and tell which words begin with capitals and why.

How many paragraphs in this fable?

The first word in every paragraph is written farther to the right than the first word in the other lines. This shows the beginning of a paragraph.

Read the first paragraph. How many sentences are there in the first paragraph?

Tell about the capital and period in this paragraph.

Read the second paragraph. How many sentences are there in the second paragraph?

Tell all about the capitals and every mark of punctuation in this paragraph.

Tell about them in order like this:—

*A* is a capital letter because —.

There is a comma to —.

There are quotation marks around —.

(Be sure you read every word inside the quotation marks.)

*Why* begins with a capital letter because —.

There is a question mark after *Why are you sharpening your tusks now* because —.

*There* begins with a capital letter because —.

There is a period at the end of the sentence because  
—.

Read the third paragraph. How many sentences in this paragraph?

Tell all about the capitals and marks of punctuation in this paragraph, taking up each in order as was done in the second paragraph.

What lesson does this fable teach?

### Silent Study

Learn how to spell the words in this fable. The ones to study most carefully are *boar*, *sharpening*, *answered*.

## III

### WRITING A FABLE FROM DICTATION

## IV

### TELLING ORIGINAL FABLES

(A lesson with your teacher.)

The fable, "The Wise Boar," teaches one to get ready in time.

We are going to tell other fables that teach the same lesson. Let us think of the story of the wise boar for a moment, because we want ours to be very much like this fable.

The first paragraph tells us what some one was doing. Read the first paragraph.

Read the second paragraph. What does it tell us?

Read the third paragraph. What does it tell?

Here is another fable. We will call it —

### The Fisherman and His Nets

One stormy day a fisherman was mending his nets.

His wife said: "Why are you mending your nets to-day? It is too stormy to go fishing."

"That is just why I am mending them," said the fisherman. "I want to be ready to use them when I can go fishing."

The first paragraph tells us what the fisherman was doing.

The second paragraph tells us what his wife said.

The third paragraph tells us what the fisherman answered.

This fable teaches —.

### Suggestions for Fables

Make up a fable from each of the following subjects. Let each fable teach the same lesson that "The Wise Boar" and "The Fisherman and His Nets" taught.

**The Boy and His Skates**

Let the boy be sharpening his skates on a rainy day. Have a friend speak to him and the boy answer.

**The Farmer and the Tramp**

Farmer working on a hot day.  
Tramp stops and speaks to him.  
Farmer answers.

**The Indian and His War Paint**

Indian mixing war paint in time of peace.  
Cowboy speaks to him.  
Indian answers.

**The Woman and Her Umbrella**

Woman mending her umbrella on a fair day.  
Husband speaks to her.  
Woman answers.

Here are more titles. Choose one, make a fable about it, and be ready to tell it.

The Indian and His Arrows

The Soldier and His Gun

The Ant and the Fly

The Bee and the Butterfly

The Squirrel and the Grasshopper

The Girl and Her Lesson  
The Hunter and His Traps  
The Man and His Woodpile

Think of titles for other fables that might be made to teach the same lesson.

## V

## WRITING AN ORIGINAL FABLE

Read again the fable, "The Wise Boar."

See how many paragraphs it contains.

How many sentences are used to tell the whole story?

Choose one of the titles for fables given in the last lesson and write a fable.

## Things to Think about while Writing

Make your fable short.

Do not have more than eight sentences. Tell it in five or six if you can.

The fable must teach the lesson of being ready in time.

## Things to Do after Writing

After you have finished your fable read it through carefully. Then read the fable, "The Wise Boar," in your book.

Is your fable as well written as that one?

How many sentences have you used? Could you not tell it just as well, or better, with fewer sentences?

Have you used capitals in the right places?

See if quotation marks are around all the words that the people in the story use.

Does your fable teach the right lesson?

## VI

### THE WISE JUDGE

Early one morning as Adulla, the wise judge, was stepping from his house to the street, a well-known goldsmith of the town rushed up to him in great excitement.

"O wise and honorable one," he cried, "I have been robbed! Last night a thief broke into my shop and carried away my all,—gold, silver, jewels, and money,—everything that I possessed! Men say that you are a just, far-seeing judge. I beg of you give me justice!"

"You shall have justice," replied Adulla. "I promise you that I will discover the thief. If possible, your goods shall be returned. At any rate, the wicked one shall be punished."

Much comforted by the judge's words, the goldsmith prostrated himself before Adulla, touching his

forehead to the earth. "Thanks, most merciful one, for your heaven-sent words," he said.

After the goldsmith had departed, the judge sent for the town crier. "Go through all the streets of the town. Ring your bell, and cry with a loud voice, 'All who love strange sights come to the goldsmith's shop this afternoon four hours before sunset,'" he commanded.

Long before the appointed hour the street before the goldsmith's house was packed with people. When the judge and his soldiers were seen approaching, a way to the goldsmith's door was made for them.

"My people," said the judge, "I have promised justice to all and I mean to keep my promise. Every evil doer shall be punished. Behold this door. It was placed here to keep thieves out. Last night it allowed a thief to enter. It shall therefore be punished for failing to do its duty. Soldiers, a hundred lashes for the door!"

While the hundred lashes were being bestowed, the people looked at one another in astonishment. "A wise judge!" "The man is mad!" "What can it all mean?" they whispered.

When the punishment was ended, the judge again addressed the door. "Now you shall tell us who entered here last night."

As the door gave no answer, the judge ordered another hundred lashes in punishment.

"Now," cried the judge, "are you willing to tell the name of the thief? If you are afraid to speak it aloud, you may whisper it in my ear."

The judge bent close to the door and listened. "Nonsense!" he cried. "This door is talking nonsense! What it says is impossible! Another hundred lashes, soldiers!"

After the third beating, the judge again listened for the door to name the robber, while the people shrugged their shoulders and laughed at his folly.

"The same stupid tale! Am I never to hear the truth?" cried the judge at last. "This door will persist in telling me that the thief is present in this crowd of honest people. Moreover, it says he still has some of the dust and cobwebs from the shop on his fez."

At this a man was noticed hurriedly to brush his fez. The judge, on the lookout for just some such action, cried, "Soldiers, arrest that man!"

When the man, trembling with fear, had been dragged by the soldiers before the judge, Adulla cried, "Behold the thief! The door told but the truth." Then, turning to the wretched man, he continued, "Speak, man, and tell us what you have done with the goods you stole from the goldsmith's shop."

The miserable man fell on his knees, confessed the theft, and promised to return all he had stolen.

Thereupon Adulla ordered the soldiers to take the prisoner first to the place where he had hidden the goods, and then to the prison. The people, praising the wisdom of the judge, followed.

Thus Adulla kept his word and gained a more lasting fame for his wisdom. — FROM PALESTINE.

## Conversation about the Story

Was Adulla really a very wise judge? Give reasons for your answer.

Why did he have the door beaten? Did he think the door could feel the beating? Did he believe the door was really to blame? Did he think the door did or could tell him anything about the thief?

Did the judge know all along who the thief was?

Why did he say that some of the dust and cobwebs of the shop were still on the thief's fez?

Do you suppose the thief really had dust on his fez?

Did no one else have dust on his fez?

Why was the thief the only one who brushed his hat?

Did the people believe that the door spoke to the judge?

What did the thief think about it?

## Getting Ready to Dramatize the Story

This is a very easy story to dramatize—one of the easiest in your book. There are, however, a few things for you to think about before playing the story.

The town crier went through all the streets of the town ringing his bell and calling loudly as Adulla bade him do. What in the school-room might be the streets?

Make up your mind which door in the room will be best for the goldsmith's door. Remember a great many people — all the class, perhaps — gather in front of the door.

When Adulla was speaking, all the people were looking at him, so he alone saw the thief brush his fez. What gesture, then, must he have used to show the soldiers which man to arrest?

The story says the thief fell on his knees, confessed the theft, and promised to return all to the goldsmith. If you were to play the thief, what would you say? Think of the exact words you would use.

Adulla ordered the soldiers to take the man to the place where he had hidden the treasure, then to prison. If you are Adulla, what words will you use?

Read what the people said about the judge in the eighth paragraph. At the end of the story we read that they praised the judge for his wisdom. What might they have said?

## VII

## DRAMATIZING "THE WISE JUDGE"

## VIII

## THE MAN AND THE SATYR

*Man:* I am cold and hungry. I have lost my way in the woods. May I come into your cave and rest?

*Satyr:* Come right in. You are welcome.

*Man:* (*Entering the cave and blowing on his fingers.*) It is good to find shelter this cold night.

*Satyr:* Why do you blow upon your fingers?

*Man:* To warm them.

*Satyr:* (*Bringing the man some hot soup.*) Eat this. It will soon warm you.

*Man:* I thank you. (*Taking up a spoonful of soup, he blows upon it.*)

*Satyr:* Is the soup not hot enough?

*Man:* It is too hot.

*Satyr:* Then why do you blow upon it?

*Man:* To make it cool.

*Satyr:* Get out of my cave at once. I will have no man here who blows hot and cold with the same breath.

## Turning the Dialogue into Story Form

Notice what is told in parenthesis ( ) when the man speaks the second time. Read what is within the parenthesis ( ).

The man does not speak these words. They tell us what the man is doing as he says, "It is good to find shelter this cold night."

Tell in your own words what the man did, like this. The man entered the satyr's cave. Blowing on his cold fingers, he said, "It is good to find shelter this cold night."

Find the next parenthesis. Read what is told within this parenthesis. Tell in your own words what the satyr did, as he spoke.

Find a third parenthesis and read what is written within it. Tell in your own words what the man did.

Both the man and the satyr did other things as they talked with each other. But we do not need to be told what these things were; we can guess what they were from the conversation. We can also tell some other things that happened—things that made the man and satyr speak as they did.

When we change the dialogue into story form, we must tell some of the things that happened and some of the things that the man and the satyr did. We must tell those things that belong to the story—those things that the listener would want to know.

You will see what some of these things are if you will answer the following questions. You can answer them all from the man's first speech :—

Where was the man?

What had happened to him?

Why was he suffering?

What place of shelter did he find?

Who lived there?

What did the man ask?

Now if you will put your answers to these questions together, you will have the beginning of the story. Perhaps it will be something like this :—

One night a man was lost in a wood. He wandered about, suffering from cold and hunger, until he found a cave. The satyr who lived in the cave came to the entrance. The man said, —

You might go on with the story something like this :—

“Come right in,” answered the satyr, kindly.  
“You are welcome.”

The man entered the cave and began blowing upon his fingers. “It is good to find shelter this cold night,” said he.

“Why do you blow upon your fingers?” asked the satyr.

Go on with the story to the end. Make it clear and connected. Tell just what was said, using the words of the speakers in the dialogue. Tell what they did and how they spoke.

## IX

### WRITING A STORY FROM A DIALOGUE

Read again the dialogue, "The Man and the Satyr." In the last lesson you turned this dialogue into story form. To-day you are to write it in story form.

After each sentence ask yourself, "Is any one speaking in this sentence?" If no one is speaking, write the next sentence. If some one is speaking, ask, "What is he saying?" Remember to put quotation marks around *every word* that any one says.

What other marks must you remember to use correctly?

What words will you begin with capitals?

## X

### PICTURE STORIES

The three doors in the picture are all alike. They are in an enchanted palace. One door



opens into a room in which is kept a fierce lion. He will devour any one who opens his door. Another door opens into a room in which is kept a swarm of poisonous insects. They will sting any one who enters their room, and their sting means death. The other door leads into a room in which a beautiful princess is kept prisoner. Whoever opens this door may wed the princess and rule the land.

No one knows which door leads to the room of the princess. The same key fits all three doors. Many princes have tried to set the princess free and have lost their lives. The young prince in the picture is about to try. He holds the key to all the doors. How may he know or learn which door to open?

Can he find out for himself? How?

Will some one help him? Who? Why?

In all fairy stories help is only given to the brave, the good, the kind-hearted.

How and why might some small animal like an ant help him?

He seems to be looking at the rose. How and why might the rose help him?

A fairy might help him. How and why?

Perhaps he will be wise enough to think out a way for himself.

Think of a way by which the prince may open the right door. Will he do it himself or will he get help?

Now make the whole story from the beginning. These questions may help you:—

Who shut the princess in the castle? Why?

Why were the three doors made exactly alike?

Why were the doors made so that one key would unlock them all?

Who said that the prince who opened the right door might marry the princess and rule the land?

What kind of man would the prince be who succeeded?

Now finish the story, telling of the princes who tried and failed, and of the one who succeeded, and how.

## XI

### MORE PICTURE STORIES

On page 192 there is a picture of two ladies in chains—a queen and a little princess.

(1) Make the story the picture tells you.

Why are they prisoners?

Who has made them prisoners? Why?



Where are they?  
Why here instead of in a dungeon?  
What is the bird carrying?  
Is it just a beautiful jewel, or is it a magic jewel?  
What may it do for the prisoners? Who sent it?  
Is this a real bird or some one in this form?  
Who? Why in this form? What may he do?  
Will the prisoners escape? How?  
Make a happy ending to your story.  
(2) Write your story.

## XII

## LITTLE BLUE PIGEON

(A Japanese lullaby.)

Sleep, little pigeon, and fold your wings —  
Little blue pigeon with velvet eyes;  
Sleep to the singing of mother bird swinging —  
Swinging the nest where her little one lies.

Away out yonder I see a star —  
Silvery star with a tinkling song;  
To the soft dew falling I hear it calling —  
Calling and tinkling the night along.

In through the window a moonbeam comes —  
Little gold moonbeam with misty wings;  
All silently creeping, it asks, “ Is he sleeping —  
Sleeping and dreaming while mother sings? ”

Up from the sea there floats the sob  
Of the waves that are breaking upon the shore,  
As though they were groaning in anguish, and moan-  
ing—  
Bemoaning the ship that shall come no more.

But sleep, little pigeon, and fold your wings—

Little blue pigeon with mournful eyes ;  
Am I not singing? — See, I am swinging—  
Swinging the nest where my darling lies.

— EUGENE FIELD.

### Studying the Poem

#### *The Title.*

In the lullaby you know best, “Rock-a-by, baby, on the tree top,” we sing to the baby as if it were a birdie. So in many lands you will find lullabies about different birds. Why do you think this is so? In what ways may a baby be said to be like a little bird?

The Japanese mother calls her baby “little blue pigeon.” The pigeon is said to be the most gentle creature in the world. May this be the reason the Japanese mother calls her baby a pigeon?

In many lands there is an old legend which tells of a wonderful bird. Sometimes it is a dove, sometimes a strange new bird, but always

the bird is blue. It is said that whoever finds this blue bird and brings it home will always be happy. Perhaps the Japanese mother knows this story and calls her baby the blue pigeon because she loves it and finds in it her great happiness.

#### *The First Stanza.*

Swing your arm slowly and evenly from side to side in long sweeps, like the rocking of a cradle; read to that time and you will get the soothing lullaby music into your voice.

What does the mother mean by “fold your wings”?

What kind of eyes did the baby have?

Where was the mother and what was she doing? Can you see the picture?

#### *The Second Stanza.*

Read the first line and make the star seem at a great distance.

Why a *silvery* star?

Do stars really sing? In the very oldest writings, we read of stars singing and dancing. Why did the people of old think the stars sang and danced?

We speak of *twinkling* stars. What do you think is meant by a *tinkling* song?

To what does the star call and sing?  
The little drops of dew shine like little stars. Perhaps the star in the sky thinks the little stars of dew are her babies and so sings and tinkles to them all night long.

The second stanza should be so read that the listeners can see and hear the star away up in the sky — away out yonder — can hear her sing her tinkling lullaby to the baby stars of dew.

*The Third Stanza.*

Did you ever see a moonbeam creep through a crack in the blind into your room? What part looked golden? What part was all soft and misty like fairy wings? How did the moonbeam come into the baby's room? Why? What did it say? Read what it said, just as the moonbeam spoke, so as not to waken the baby.

Read the whole stanza, keeping your voice as soft and sweet as you can.

Now let us look again at the mother and baby. The room is very quiet. The mother is singing sweetly and softly

and rocking the cradle slowly and more slowly. Baby is almost asleep.

*The Fourth Stanza.*

Now what noise comes in through the window — something soft and sweet?

What do the waves seem to be doing?

When do people groan?

What does *bemoaning* mean?

Why will the ship come to shore no more?

This moaning of the waves makes the mother very sad. Do you think she lost any one on the ship? Whom?

In the first three stanzas the mother's voice was soft and gentle. She was thinking only of singing her baby to sleep. When she is made sad by the waves, does her voice change? How?

Read the fourth stanza, showing how the waves break and groan, and moan of the ship that shall never more come back.

*The Fifth Stanza.*

The baby, almost asleep, feels the sadness in his mother's voice.

What do babies do when one speaks sadly?

What word in the second line makes you think the baby feels sad, too?

Perhaps the baby grew restless and even cried.

The mother at once tries to quiet him.

Read the fifth stanza as if the mother had said: "But never mind, baby. Don't cry. Why are you afraid? Is Mother not near? Is she not singing to you?"

Read the whole poem, showing all the pictures and bringing out all the changes of feeling in it.

### XIII

#### COPYING A POEM

Copy the poem, "Little Blue Pigeon."

Look at the first word in each line.

The first words of which lines are written directly under each other?

Be careful to have the first words of the lines of your copy stand just as they do in this book.

Notice the kind of letter with which the first word in every line of the poem begins.

See the mark (—) after some of the lines. This mark is called a *dash*, and is placed after these lines because the thought is continued or carried over. It is really *lapped over*, the thought in the second line repeating something of that in the first, and adding to it. Notice that the

thought is partly repeated by repeating one or more words.

In the first line the mother speaks of *little pigeon*; in the second line she says more, *little blue pigeon with velvet eyes*. In the third line she says *swinging*, and in the fourth line she repeats *swinging* and adds, *the nest where her darling lies*.

In the second stanza what thought and what word is carried over from the first to the second line? From the third to the fourth line?

Wherever you find the dash, see what thought and what word has been carried over.

After you have finished copying the first stanza compare it with the stanza in your book. Do this carefully. Show your teacher that you can correct your work as surely as she can.

Correct each stanza in the same way.

## XIV

### MEMORIZING THE POEM, "LITTLE BLUE PIGEON"

Which stanza of "Little Blue Pigeon" do you like best? Study it until you can say it by heart. Then write it from memory.

If you have time, you may learn another stanza, or, better still, the whole poem.

## CHAPTER NINE

### I

#### HOW SOME MARKS ARE USED

##### What Frightened the Animals

(1) ONE day a lion met an elephant, a deer, a monkey, and a rabbit running through the woods. They all seemed much frightened.

(2) "What is the matter, Brother Elephant?" asked the lion.

(3) "King Lion, there was such a loud noise back there in the forest! We are all so frightened! We are running away!"

(4) "What caused the noise, Elephant?" asked the lion.

(5) "I do not know, King Lion, for I did not hear it. The deer told me about it."

(6) "Deer, who told you about the noise?" asked the lion.

(7) "King Lion, the monkey told me!"

(8) "Who told you, Monkey?"

(9) "The rabbit told me!"

(10) "Rabbit, who told you?"

(11) "King Lion, I heard the noise myself! Come and I will show you the place!"

(12) The lion and the other animals followed the rabbit back into the woods. Soon they came to a fallen tree.

(13) "There," said the rabbit, "that is what fell and made the great noise."

(14) "My friends, I am ashamed of you," cried the lion. "Here is nothing to fear. A brave heart will never run from the noise of a falling tree."

—A CHINESE FOLK STORY.

### How the Story Is Written

Read the title and tell why each capital letter is used.

In the second paragraph, who is speaking?

To whom is he speaking?

What mark is placed before *Brother Elephant*?

The name of the person spoken to is separated from the rest of the sentence by a comma or commas.

The person spoken to is usually called the *person addressed*.

Who is the person addressed in the second paragraph? In the third? In the fourth?

Who is the person addressed in the fifth paragraph?

How is the name of the person addressed in the fifth paragraph separated from the rest of the sentence?

Who is the person addressed in the sixth paragraph? In the seventh? In the eighth? In the tenth? In the eleventh? In the fourteenth?

Tell in each case how the name of the person addressed is separated from the rest of the sentence.

You will see that when the name of the person addressed comes at the end of the sentence only one comma is needed, as —

“Who told you, Monkey?”

When the name of the person addressed comes at the beginning of a sentence, only one comma is needed, as —

“Rabbit, who told you?”

But when the name of the person addressed comes in the middle of a sentence, two commas are used, as —

“I do not know, King Lion, for I did not hear it.”

This is the way the second paragraph should be studied aloud : —

*What* begins with a capital letter because ——.

*Brother Elephant* begins with capital letters because ——.

There is a comma to separate *Brother Elephant* from

the rest of the sentence because *Brother Elephant* is the name of the person addressed.

The quotation ends with a question mark because —.

There are quotation marks around — because —.

There is a period at the end of the sentence because —.

In the third paragraph there is a new mark after every sentence. This mark (!) is called the *Exclamation Mark*.

The exclamation mark is used after every sentence that shows sudden strong feeling.

This sudden feeling may be a feeling of pain, of sadness, of grief, of fear, of anger, or surprise. In this story the animals are filled with fear.

Study each sentence followed by an exclamation mark in this way:—

There is an exclamation mark after this sentence because the animal is frightened.

Study aloud all the sentences in paragraphs 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 14.

#### Two New Things Learned in This Lesson

1. The name of the person addressed is separated from the rest of the sentence by one or two commas.

2. *An exclamation mark (!) is placed after every sentence expressing sudden strong feeling.*

## II

## A COPYING LESSON

Copy paragraphs 1, 7, 8, 9, 10, and 11, in the story, "What Frightened the Animals." Copy every capital and mark of punctuation exactly as it is in your book. As you make each, tell yourself why it is used.

Be very careful to tell yourself about the commas that are used to separate the name of the person addressed from the rest of the sentence and the exclamation marks that are used to show that the animals were frightened.

After you have finished copying these paragraphs, compare them very carefully with the paragraphs in your books. Correct any mistakes that you may have made. Do not leave one mistake for your teacher to find.

## III

## STUDIED DICTATION

## IV

## UNSTUDIED DICTATION

## V

## THE MONTHS AND THEIR ABBREVIATIONS

You have already learned that the names of the days of the week should begin with capital letters and that their abbreviations should also begin with capitals and be followed by periods. In the same way the names of the months and their abbreviations begin with capitals and their abbreviations are followed by periods.

January	Jan.
February	Feb.
August	Aug.
September	Sept.
October	Oct.
November	Nov.
December	Dec.

Sometimes the abbreviation, Mar., is used for March, and Apr. for April, but it is better to write out these short names in full.

May, June, and July are never abbreviated or shortened.

Copy the names of the months and their abbreviations.

Learn how to spell them.

Write them from memory.

## VI

## HOLIDAYS

In which months do the following days come?

Thanksgiving Day	Washington's Birthday
New Year's Day	Memorial Day
Lincoln's Birthday	Christmas
Fourth of July	Labor Day

With what kind of letters do the names of these holidays begin?

**All names of holidays begin with capital letters.**

Write sentences telling in which month each of the above holidays comes. Remember the names of all months and the names of all holidays must begin with capital letters.

## VII

## WRITING DATES

After each holiday below is written a date. The month and the day of the month in each date tell when in the year the holiday comes.

What happened on the dates given in 1732, 1775, and 1776?

New Year's Day	January 1, 1913.
Washington's Birthday	February 22, 1732.
Patriots' Day	April 19, 1775.
Memorial Day	May 30, 1913.
Independence Day	July 4, 1776.
Christmas	December 25, 1912.

A complete date tells three things: the month, the day of the month, and the year.

Find a comma in each one of the dates above. After what part of the date is it placed in every case?

Copy the dates given above. Be sure that you put in correctly every capital letter, every comma, and every period.

After you have finished, compare each date as you have written it with that in the book. Correct any mistake that you find.

## VIII

### MY BIRTHDAY

One day a father said to his son: "Next Thursday will be your birthday. I want you to spend the day exactly as you wish. Take paper and pencil and write down just what you would like to do on your birthday. When you have finished, bring the paper to me and I will see whether we can carry out all your plans."

Would you like to plan to spend your birthday as you wish? That is just what you may do; or you may do something like that, but a little different, if you prefer. Choose and write according to one of the following directions:—

(1) You may pretend that you were the boy in the story, and write what you would have written had you really been he.

(2) You may write how you would like to spend your next birthday if you could choose.

(3) You may write a true story of how you really did spend your last birthday.

For your title you may take *My Birthday*.

Make your paper so interesting that your teacher and classmates will be glad to hear it.

## IX

### HOW THE MONTHS WERE NAMED

You have already learned how the days of the week were named. The months were named by the Romans. Long ago, March used to be the first month of the year; so when you read that September comes from a Latin word meaning seven, you can count and see that when March was the first month, September was the

seventh month. In the same way, October comes from a word meaning eight, November from a word meaning nine, and December from a word meaning ten.

January was named for the Roman god, Janus.

February was named for a Roman festival that came in this month. It is the shortest month of the year.

March was named for Mars, the god of war.

April comes from a word meaning opening. What open in the woods and fields in April?

May was probably named for the beautiful young goddess, Maia.

June was named for the goddess Juno, or from a Roman family name, Junius.

July was named for the greatest of Roman soldiers, Julius Cæsar, who was born in this month.

August was named for Augustus Cæsar, the first emperor of Rome and a great warrior.

#### Indian "Moons"

The Indians talked of the months as "moons." The word *month* means nearly the same as moon. The Indian month was the time from one new moon to the next new

moon. Here are some of the Indians' names for the months. Which month did they mean by each?

- The moon of melting snow.
- The moon of ripened corn.
- The moon of green leaves.
- The moon of opening buds.
- The moon of winds.
- The moon of drifting snow.
- The hunting moon.
- The moon of sprouting corn.
- The moon of painted leaves.
- The moon of falling leaves.

## X

### WRITING ABOUT THE MONTHS

Write two sentences about each month, telling how it got its name, any birthday or holiday it contains, the Indian name for the month, or any other interesting fact you know about it or connected with it.

## XI

### QUOTATIONS ABOUT THE MONTHS

#### January

Sparkling world and shining sky,  
Sleigh bells jingling, jangling by,

Skates that gleam and sleds that fly,  
 Make up January.

Snow and shine and shine and snow,  
 Days that swiftly come and go,  
 Thirty-one of them, you know,  
 Make up January.

—SELECTED.

What makes the *sparkling* world in January?  
 Read the second line so that the listeners can  
 hear the sleighbells.

### February

Will the winter never be over,  
 Will the dark days never go?  
 Will the buttercup and the clover  
 Be always hid under the snow?

Ah, lend me your little ear, love!  
 Hark! 'tis a beautiful thing;  
 The weariest month of the year, love,  
 Is shortest and nearest to spring.

—ADELINE WHITNEY.

In this quotation how many people are speaking?

What questions does the first person ask?

Who is the first person?

Who is the person answering?

What is meant by saying that the weariest month is the shortest month?

How is February nearest the spring?

### March

O March that blusters and March that blows,  
What color under your footsteps glows!  
Beauty you summon from winter snows,  
And you are the pathway that leads to the rose.

— CELIA THAXTER.

In this poem March is addressed as if it were a person. The colors that glow under the footsteps of March or that are seen after March passes are the colors of the flowers that follow.

What beauty does March summon or call from the snows of winter?

How is March the pathway that leads to the rose?

### April

Ah, welcome! sweet April, whose feet on the hills  
Have walked down the valleys and crossed o'er the  
rills;  
The pearls that you bring us are dews and warm  
showers,  
And the hem of your garment is broidered with  
flowers.

— SELECTED.

April is addressed as if she were a beautiful maiden. When she walks down the valleys, flowers grow wherever she steps. When she crosses the rills, the ice melts and the little brooks sing for joy.

This is much like the fairy tale about the girl with the fairy gift. Wherever she stepped a flower grew, and whenever she spoke a pearl fell from her lips. What pearls does April bring? What is meant by the last line?

### May

To show how they love her, their own darling May,  
'Tis with blushes as pink as the dawn of the day,  
That each apple tree turns to a blooming bouquet.

— ADA STEWART SHELDON.

How do the apple trees show that they love May?

### June

June overhead!

All the birds know it, for swift they have sped  
Northward, and now they are singing like mad;  
June is full-tide for them, June makes them glad,  
Hark, the bright choruses greeting the day —

Sorrow, away!

— SELECTED.

What is meant by the first line?  
Where have the birds been?  
How do they show that they are glad it is  
June?

“June is full-tide for them” means June is  
the happiest season for them. Why?

What does the last line mean?

### July

When the scarlet cardinal tells  
Her dreams to the dragon fly,  
And the lazy breeze makes a nest in the trees,  
And murmurs a lullaby,  
It is July.

— SUSAN HARTLEY SWETT.

How quiet everything is in this poem! The dragon fly rests quietly near the cardinal flower, as if listening to her whispering of her dreams. The wind is so quiet as it rests in the trees, that there is only a gentle rustle of the leaves as soft as a lullaby.

### August

It is summer, it is summer,  
How beautiful it looks!  
There is sunshine on the old gray hills  
And sunshine in the brooks,

A singing bird on every bough,  
Soft perfumes on the air,  
A happy smile on each young lip,  
And gladness everywhere.

— SELECTED.

What picture do you see as you read this stanza? Before answering, read it again.

### September

O sweet September! thy first breezes bring  
The dry leaf's rustle and the squirrel's laughter,  
The cool, fresh air, whence health and vigor spring,  
And promise of exceeding joy hereafter.

— GEORGE ARNOLD.

What picture do you see in this poem?

### October

In the hush and the lonely silence  
Of the chill October night  
Some wizard has worked his magic  
With airy fingers light.  
The leaves of the sturdy oak trees  
Are splendid with crimson and red,  
And the golden flags of the maple  
Are fluttering overhead.

— ANGELINA WRAY.

Who is the wizard that comes in the still  
October night?

What magic does he work?

What are meant by the “golden flags of the maple”?

November

Trees bare and brown,  
Dry leaves everywhere,  
Dancing up and down,  
Whirling through the air.

Red-cheeked apples roasted,  
Popcorn almost done,  
Toes and chestnuts toasted,  
That’s November fun.

— SELECTED.

Here are two pictures. In the first stanza we have an outdoor picture. Describe it as you see it after reading the poem.

In the second stanza we have an indoor picture. Describe it, telling what the children are doing.

December

Ring on, O bells in the steeples,  
In honor of Jesus’ birth;  
Let the music of your message  
Encircle all the earth;  
Sing it on Christmas morning,  
The grand old song again,

“Glory to God in the highest!  
Peace and good will to men.”

—EBEN E. REXFORD.

## XII

### MEMORIZING A QUOTATION

Which of the quotations about the months do you like best?

Which one is about your birthday month?

Learn by heart the quotation you like best or the one about your birth month. Read the whole quotation through, close your book and try to say it to yourself. If you cannot, read it all through again, and again, until you can say it. Do not try to learn it line by line. That breaks up the poem and destroys the beauty of it. Always read it all and try to say it all.

When you are sure you know it, write it from memory. After you have finished writing, open your book and compare the quotation as you have written it with the quotation as it is in the book. Correct any mistakes you have made. If you really try to do your best work, you should have very few mistakes in the first writing, and you should be able to find and correct these without any help from your teacher.

## XIII

## PICTURE STORIES

Who killed the fawn? Was it the boy?  
See if he has any bow or arrows.

Did he shoot the fawn on purpose or by accident?

If the boy did not shoot the fawn, who may have done it? Why did this one do it?

Is it a wild animal or a pet? If a pet, to whom does it belong?

How do the children feel about it? What will they do?

How would you want to punish any one who killed a pet belonging to you?

When did the story told in this picture happen—nowadays or long ago?

Where do the children live?

The castle on the hill may belong to a king. Do you think the children are the son and daughter of the king, or are they children living near the castle?

Put your thoughts together into a story. Think how you will have it begin; what happens first; what next; and how it will end.



ADA  
BUDELL

## XIV

## MORE PICTURE STORIES

Here are some names for this picture.  
Make a story from one of them.

- The Friend of the Beasts
- The Maid who lived in the Wood
- The Maid whose Home was in a Tree
- A Forest Breakfast
- The Good Fairy of the Forest
- The Prince's Quest for the Kindest Maid
- The Prince's Hunting
- Love Overcomes Fear
- A Little Sister of the Beasts
- My Turn Next

## XV

A REVIEW OF CAPITALS AND PUNCTUATION  
MARKS

## A Queer Catch

## PART I

One Saturday Tom and Ned were fishing in a small river near their homes.

"Let us stop," said Ned. "This is not a good day for fish to bite. Have you had a single nibble?"

"I have something on my line now," answered Tom. "It is very heavy. Help me pull it in. Quick!"



ADA  
BUDELL

Ned grasped Tom's line and began to pull.  
"What can it be?" he cried. "It's as heavy as a whale."

"I only hope the line will not break," cried Tom, in great excitement.

The line did not break, and soon the boys had drawn a queer little tin box to the bank.

### Studying the Story

There is nothing new in the use of capital letters or marks of punctuation in the above story. It is given as a test to see if you can tell the reasons why all the capitals and punctuation marks are used.

Read the title and tell why every capital is used.

Read the first paragraph. Tell about the use of capitals and the period.

Read the second paragraph. Ask yourself these questions:—

Is any one speaking? Who?

What does he say?

What marks are placed around what is said? Why?

Tell why each capital and each mark of punctuation is used in this paragraph.

Study the remaining paragraphs in the same way.

Be sure you can spell all these words correctly.

Saturday

bite

break

nibble

single

heavy

answered

drawn

## XVI

### STUDIED DICTATION

## XVII

### FINISHING A STORY

You have studied and written from dictation Part I of "A Queer Catch"; to-day you may finish the story. Head your paper like this:—

#### A Queer Catch

#### PART II

In your story tell —

1. How the boys opened the box.
2. What it contained.
3. What the boys did with it.

If you wish, you may also tell how the box came to be in the river.

You may have any kind of ending you wish. You may make it a fairy story or a story that might be true. Try to have a real surprise in your story.

## CHAPTER TEN

### I

#### FOR THE KING

ONE stormy night many years ago, an old woman and her two sons sat in their little cottage in Scotland. The room was small and the furniture poor, but a bright fire burned on the hearth, and the little home looked neat and cozy.

The mother sat at her spinning wheel, but any one watching her closely could see that her mind was not on her work. Every now and again she glanced at her two sons who were preparing their bows and arrows for a hunt the next day, so they had said, and were whispering together.

At last the mother stopped her work and asked: "What is the matter, my sons? Why do you whisper together and look so grave?"

"Matter enough, mother," answered Malcolm, the elder son. "The English army is encamped but two miles from our village."

"Aye," continued Donald, "and if they come this way, to-morrow may see us driven out into the heath."

"And what if we should be driven from our home!" cried the mother. "Are we any better than

our good king? Even to-night he wanders through this raging storm with no place to lay his head."

A loud knock followed immediately on her words. She hastened to open the door. A man closely muffled in a cloak stood without.

"My good woman," he said, "may I come in from the storm?"

"Come in. You are right welcome," she said. "For the sake of one who wanders abroad this wild night, I gladly receive you."

The stranger entered and stood before the fire, his face still covered by a fold of his long cloak.

"For whose sake am I welcome?" he asked.

"For the sake of our good king, Robert the Bruce, who is hunted like a wild beast by the English," cried the old woman. "How glad would my heart be to know that he has found shelter this stormy night."

"Then, Dame, be of good cheer. Robert Bruce is sheltered and is even now within your own home. I am Robert Bruce." As he spoke, the king dropped his cloak to the ground and stood smiling at the old woman.

"You! You, our king!" she cried. "Where are your followers? Why are you alone?"

"Alas! I have no followers now. All have been driven away. I travel alone," answered the king.

"Nay, my king, that you shall no longer do!" exclaimed the good woman. "Here are my two sons!"

"Malcolm, Donald, behold your king. When he leaves, go with him; serve him; follow him to the death, if need be!"

The two young men stepped forward and knelt before the king, who placed a hand on each head as a sign that he accepted them as loyal followers.

As they rose to their feet they were startled by hearing loud voices outside the door.

"It is the English!" whispered the mother, throwing her full weight against the door. "Defend your king, my sons! Fight for him! Protect him to the last!"

Quickly the young men caught up heavy staves and placed themselves before the king.

"Open! open!" cried a voice from without and a heavy hand struck the door.

"Open, open, my good woman," repeated the king. "That is no English voice, but the voice of my brother, Edward Bruce."

The door was opened at once and the king's brother and his friend, the Earl of Douglas, entered the room.

They were overjoyed to find the king, whom they had been seeking. After greeting him, they cried: "Hasten, my liege, we have with us one hundred and fifty men—enough to give the English an unpleasant surprise this night. We need only you to be our leader."

"One hundred and fifty-two men," answered the king, pointing to the two Scottish youths. "These new friends of mine are brave, gallant comrades. They will go with us."

"Aye, go, my sons," said the old woman, "and remember that your mother has sent you out to fight and, if need be, to die for the king!"

“For the king!” repeated the young men, lifting their bonnets and following Robert the Bruce from the room.

The two young Scots rose rapidly to fame and served the king until every English soldier was driven from the land and Robert Bruce reigned once more the king of Scotland.

— SIR WALTER SCOTT (*Adapted*).

## II

### STUDYING THE STORY, “FOR THE KING”

What were Malcolm and Donald doing when the story opens?

Did they want their mother to hear what they were saying?

Think how you will act if you take the part of either son in playing the story.

Plan how you will act if you are to be the mother.

Did the young men want their mother to know the English were encamped near? Did they try to make her think they were talking of something else?

When Donald spoke of their being driven from their home, was he thinking of himself or of his mother?

What answer did his mother make?

What kind of woman was she?

How did each member of the little family act when the knock sounded at the door? Think how you will act if you are the mother, or Malcolm, or Donald.

What does "closely muffled in his cloak" mean?

Why did the stranger keep his face covered?

Read again to yourself the conversation between the old woman and the stranger.

If you play the part of Robert Bruce, how will you speak and act when you tell the old woman that you are the king?

If you play the part of the mother, how will you show the old woman's astonishment and grief in learning that the lonely stranger is indeed the king?

Read to yourself the paragraph in which the king tells that he has no followers.

How did his sad words make the old woman feel?

Was it a very great, noble, brave thing for her to give her sons to the king? Why?

Read her words to the king and to her sons and show by your reading how brave and good she was.

When the young men knelt before the king, they rested only on the right knee. Remember this when you dramatize the story.

What is meant by "loyal followers"?

How did the mother whisper, "It is the English!"?

How did she throw her full weight against the door? Why?

Did she not love her sons that she kept telling them to "fight for the king," to "protect him to the last," "if need be, to die for him"?

Why did she tell her sons to guard the king with their lives?

Think how the young men caught up the heavy staves and just how they stood in front of the king. Plan how you will stand if you play the part of either.

If you are the king, how will you act when you tell the old woman to open the door?

How will you greet the king, if you are Edward Bruce or the Earl of Douglas?

Read to yourself the paragraph which tells the mother's last words to her sons. Before reading, think how brave she was, how much she must have loved her country, to talk thus to her sons and send them perhaps to their deaths.

By lifting their bonnets — taking off their Scottish caps — and saying, “For the king!” the young men meant that they would indeed fight and, if need be, die for their king. How then did they say these words?

### III

#### DRAMATIZING THE STORY, “FOR THE KING”

Before dramatizing, your teacher will let you choose parts and read the conversation in dialogue form, as you have done in other stories. Think which part you would like to read.

When playing the story, be in earnest. Remember you are taking the parts of real people who really fought bravely and suffered dreadfully for the love of their country. Act as though you mean every word you speak.

When not speaking, act the parts. Show how frightened and how brave the mother was, how true and noble her sons were, how the king was cheered by their kindness.

### IV

#### TELLING THE STORY, “FOR THE KING”

## V

## WHY MARKS OF PUNCTUATION ARE USED

You have learned to use certain marks of punctuation, — the period, the comma, the question mark, and quotation marks. You use them because you have been told to use them — because others use them. But why should any one use these marks? Why did people ever begin to use them? Perhaps the following exercises will help you to answer these questions.

Here is an old rhyme: —

Every lady in this land  
Has twenty nails upon each hand  
Five and twenty on hands and feet  
And this is true without deceit.

“ What nonsense ! ” you say. “ It is not true.”  
But read it now: —

Every lady in this land  
Has twenty nails ; upon each hand  
Five ; and twenty on hands and feet ;  
And this is true without deceit.

Now the rhyme makes sense, is “ true without deceit.”

Why was it necessary to use marks of punctuation in this rhyme?

Below you will find three sentences. The same words are in each sentence, written in the same order. Read them, and see if they all have the same meaning.

1. John asked Tom, "Are you going to school?"
2. John asked, "Tom, are you going to school?"
3. "John," asked Tom, "are you going to school?"

In which sentences does John ask a question?

In which sentence does John say — *Tom, are you going to school?*

What tells you that John used these words in that sentence?

In which sentence does John say — *Are you going to school?*

What tells you that John uses these words in that sentence?

In which sentence does Tom speak?

What tells you that Tom is speaking in that sentence?

What does Tom say?

You see the very same words may mean different things if punctuated differently.

Now can you tell why writers must use marks of punctuation?

What use to the reader are marks of punctuation?

## VI

## A FABLE TO STUDY AND COPY

*The Fox and the Grapes*

One day a fox spied a bunch of grapes high on a vine.

"What a fine bunch of grapes!" he cried. "Just the thing to quench my thirst! I will get it."

He made a spring and a jump after the prize, but could not reach it.

Then he walked away, saying, "I don't want those grapes. They are sour."

— *ÆSOP.*

When the fox saw the fine bunch of grapes, he was surprised and delighted. He cried out, or exclaimed: —

"What a fine bunch of grapes! Just the thing to quench my thirst!"

What mark is placed after these sentences?

Sentences that show strong or sudden feeling are called *exclamatory sentences*.

In the last paragraph of the fable you find the word *don't*. This word is a shortening or contraction of *do not*. The *o* in *not* is left out, the apostrophe is put in its place, and the two words are written together as one.

Copy the fable, "The Fox and the Grapes." Copy every capital and every mark of punctuation as it is given in your book. Tell yourself, as you write each, just why it is used. As you write each exclamation mark, say to yourself, "There is an exclamation mark after this sentence because it is an exclamatory sentence."

Look over your copy very carefully after you have finished it. It should be perfect. You should not excuse yourself for even one mistake.

## VII.

### WRITING FROM DICTATION

## VIII

### TELLING ORIGINAL FABLES

In the fable, "The Fox and the Grapes"—

1. Some one sees something.

(The fox sees the bunch of grapes.)

2. He says something that shows he wants it.

("What a fine bunch of grapes! Just the thing to quench my thirst! I will get it.")

3. He tries to get it and fails.

(He made a spring and a jump, but could not get it.)

4. He says something disagreeable about it.

("I don't want those grapes. They are sour.")

Taking a story apart like this is called making an outline of the story.

How many parts in the outline above? You may use the same outline in making up a fable about *The Girl and the Rose*.

If you turn each of the four parts of the outline into a question about the girl and the rose, you will have these questions:—

1. Where did a girl see a rose?
2. What did she say that showed she wanted it?
3. How did she try to get it and fail?
4. What disagreeable thing did she say about it?

Do not just answer the questions. Make a story of your answers, something like this:—

#### **The Girl and the Rose**

One day a girl saw a rose high up on a bush.

“What a lovely rose!” she cried. “I will pick it for mother.”

She tried and tried to get the rose, but she could not reach it.

At last she walked away, saying, “I don’t want that rose. It has too many thorns.”

Now tell a fable about *The Cat and the Mouse*

1. Where did a cat see a mouse?
2. What did the cat say that showed she wanted the mouse?

3. How did she try to get it, and why did she fail?
4. What disagreeable thing did she say about the mouse?

Make up other fables with the following titles. Be careful to follow the outline on page 234, changing only the names of the people.

How many parts will you have in your fable?  
What will each part tell?

The Boy and the Butterfly  
The Fox and the Goose  
The Hawk and the Chicken  
The Lamb and the Clover  
The Cat and the Goldfish  
The Mouse and the Cheese

## IX

### WRITING ORIGINAL FABLES

Read over carefully the fable, "The Fox and the Grapes."

Choose a title from the list given in the last lesson, or take a title that you have thought of yourself, and write a fable that teaches the same lesson as the fable, "The Fox and the Grapes."

Make your fable short.

Use capital letters in the right places.

Remember the quotation marks and all other marks of punctuation.

When you have finished, read your fable over carefully, and correct any mistakes you have made before handing it to your teacher.

## X

## CONTRACTIONS

## Don't—Doesn't

In the last paragraph of "The Fox and the Grapes," you found the word *don't*. You learned that *don't* was a contraction or shortening of *do not*.

*Don't* always means *do not*. It should never be used for *does not*. The contraction for *does not* is *doesn't*.

It is correct to say "I don't know," for that means "I do not know." It is not correct to say "He don't know," for you would not say "He do not know."

Read the following sentences, which are all correct.

I do not know.—I don't know.

You do not know.—You don't know.

We do not know.—We don't know.

They do not know. — They don't know.  
He does not know. — He doesn't know.  
She does not know. — She doesn't know.

Copy the following sentences, filling in the blanks with *don't* or *doesn't*. Before writing ask yourself, "Is it correct in this sentence to use *do not* or *does not*?" If you should say *do not*, write *don't*. If you should say *does not*, write *doesn't*.

### The Family Vacation

"I —— know where we shall go for our vacation," said Mr. White. "My wife — like the mountains. My son — want to go to the country. My daughter — care to go to the seashore. We — find it easy to make our plans."

## XI

### A CONTRACTION THAT IS ALWAYS WRONG

There is one contraction used by some people that should *never* be used. That is *ain't*. It is wrong — always wrong — to use this word. There are no words that make *ain't* when contracted. There is only one thing to do with this word, and that is to drop it entirely from your speech.

The following contractions may be used, but *ain't* may never be used.

I am not. — I'm not.

You are not. — You're not *or* you aren't.

He is not. — He's not *or* he isn't.

We are not. — We're not *or* we aren't.

They are not. — They're not *or* they aren't.

Do you ever use *ain't* for any of the contractions given above? If so, copy on a piece of paper the five pairs of sentences above and read them over several times a day.

Copy the nine sentences below and write opposite each a contracted form. Make no two alike. For example, if you write for the second sentence, *You aren't going*, you should write for the third, *You're not going*. Study the contractions above to be sure you are right.

Arrange your work like this: —

1. I am not going. — I'm not going.
2. You are not going. — You aren't going.
3. You are not going. — \_\_\_\_\_
4. He is not going. — \_\_\_\_\_
5. He is not going. — \_\_\_\_\_
6. We are not going. — \_\_\_\_\_
7. We are not going. — \_\_\_\_\_
8. They are not going. — \_\_\_\_\_
9. They are not going. — \_\_\_\_\_

Write nine sentences ending with *cold* and nine ending with *afraid*, using the same contractions, like this, —

I'm not cold.

You aren't cold.

I'm not afraid.

You aren't afraid.

## XII

### THE EXCLAMATION MARK

In studying the story, "What Frightened the Animals," and the fable, "The Fox and the Grapes," we learned that the exclamation mark (!) is used after words that express strong or sudden feeling, as surprise, joy, fear, anger, grief.

Read the following sentences carefully. See just where each exclamation mark is used. Tell yourself why each is used. Your teacher will dictate these sentences to you. Be prepared to give her a perfect paper.

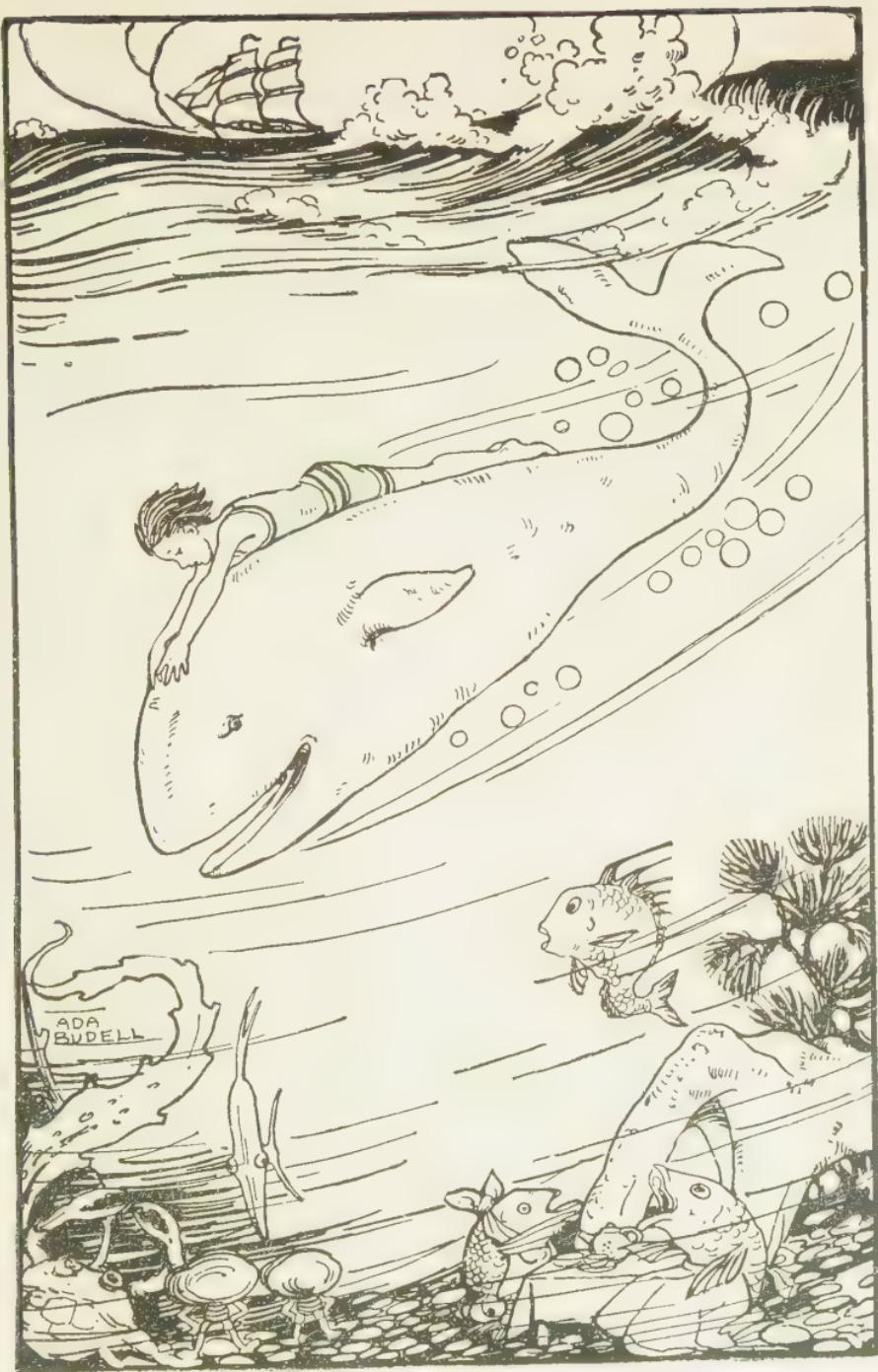
#### The Circus Parade

Down the street came the circus parade. The children stood on the porch to see it pass.

"Here it comes!" cried Harry.

"See the big elephant!" screamed Tom.

"What funny little monkeys!" shouted Will.



"And do look at the clown!" exclaimed Harry.  
"Hurrah! hurrah!" called Dick.

## XIII

## WRITING EXCLAMATIONS

A regiment of soldiers is marching down the street.

Write three exclamations that the people watching them may use.

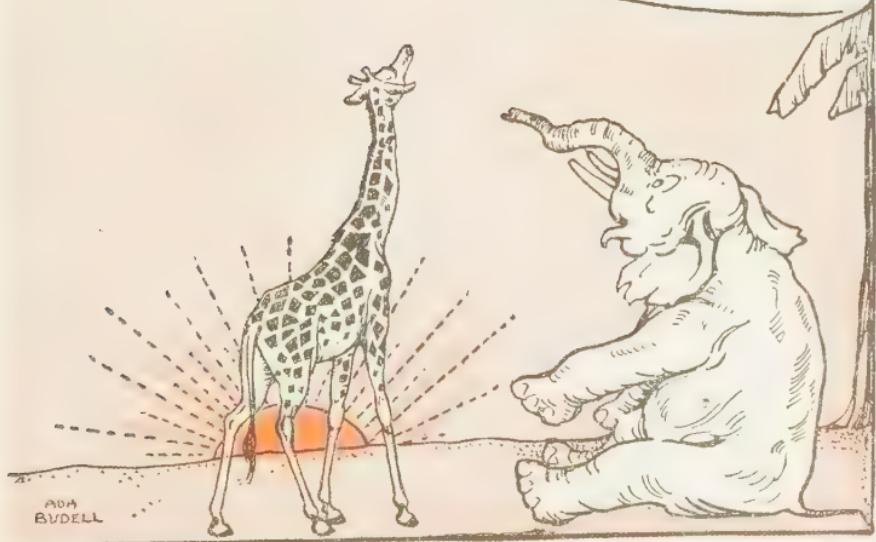
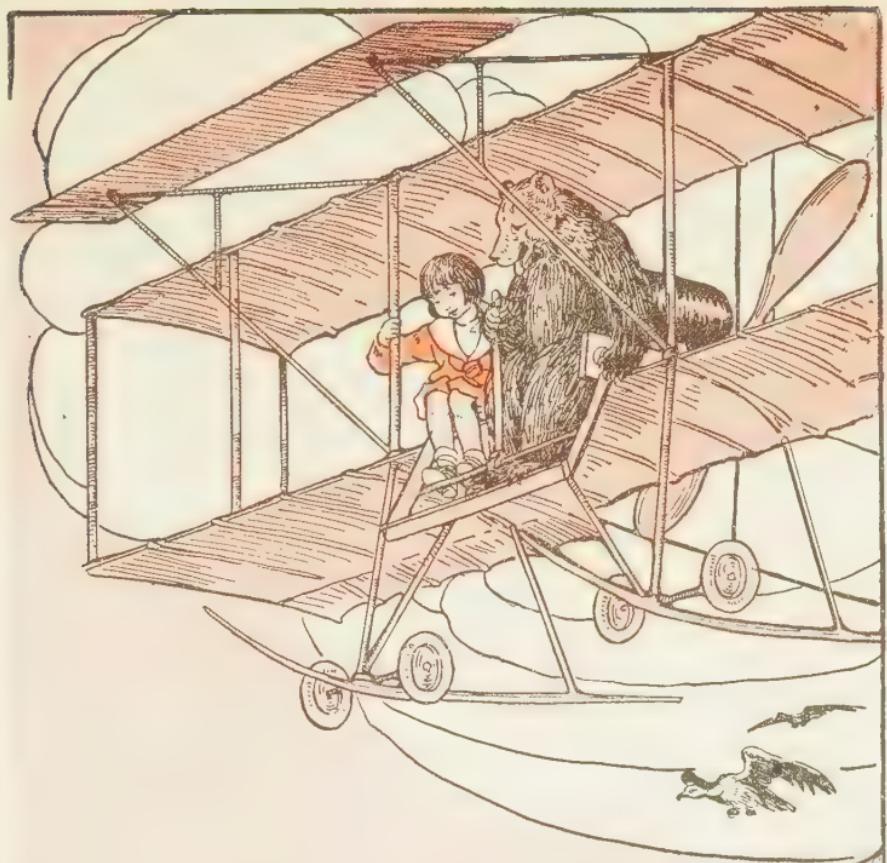
Write three quick, sharp orders that the officers might give their men.

Remember what mark is placed after all exclamations.

## XIV

## PICTURE STORIES

There are many stories told of travel to strange places in strange ways. One of the best books of this sort is "The Wonderful Adventures of Nils," by Selma Lagerlöf. It tells of the experiences of a Swedish boy who traveled many, many miles on the back of a goose. Hans Andersen tells the story of a man who traveled in a magic trunk. Other stories of travel in strange ways are "The Little Lame Prince," by Mrs. Craik, and "At the Back of the North



Wind," by George Macdonald. If you have not read these stories, you will enjoy reading them, or at least one of them, while you write stories from the next three pictures.

Here you have pictures of a little boy who had strange adventures traveling on the back of a fish (p. 241); of another who journeyed to Beastland with a great bear in an airship (p. 243); and of a third who visited strange lands on the back of a sea gull (p. 245).

Choose which picture you wish, and tell the story it tells you. Think the story through. Then write it.

If you wish, you may make one long story about a little boy who had all three journeys—the one on the fish, the one on the gull, and the one in the airship.

## XV

### THE DUMB SOLDIER

When the grass was closely mown,  
Walking on the lawn alone,  
In the turf a hole I found,  
And hid a soldier underground.

Spring and daisies came apace ;  
Grasses hide my hiding place ;



Grasses run like a green sea  
O'er the lawn up to my knee.

Under grass alone he lies,  
Looking up with leaden eyes,  
Scarlet coat and pointed gun,  
To the stars and to the sun.

When the grass is ripe like grain,  
When the scythe is stoned again,  
When the lawn is shaven clear,  
Then my hole shall reappear.

I shall find him, never fear,  
I shall find my grenadier ;  
But for all that's gone and come,  
I shall find my soldier dumb.

He has lived, a little thing,  
In the grassy woods of spring ;  
Done, if he could tell me true,  
Just as I should like to do.

He has seen the starry hours,  
And the springing of the flowers ;  
And the fairy things that pass  
In the forests of the grass.

In the silence he has heard  
Talking bee and ladybird,  
And the butterfly has flown  
O'er him as he lay alone.

Not a word will he disclose,  
Not a word of all he knows.  
I must lay him on the shelf,  
And make up the tale myself.

— ROBERT LOUIS STEVENSON.

Why did Robert Louis Stevenson hide his soldier in a hole in the ground? Read the third and fourth lines in the sixth stanza.

All the time that the soldier was underground, do you not think that the little boy, Robert Louis Stevenson, was dreaming of all the things the soldier was seeing and hearing? Was he not longing to stay out-of-doors, to see and hear the very same things for himself?

Read the seventh stanza. What things does this stanza tell us that the soldier might have seen? Robert Louis Stevenson loved the stars; but he was seldom allowed to sit up late to see them, because he was not a strong child. Can you not see him lying in bed on starlight nights, and thinking how happy his soldier must be, out in the grass, looking up at the shining stars through the long hours of the night?

What were the “fairy things that passed in the forests of the grass”? How large were these fairies? Think, the grass looked like a

forest to them—each blade of grass a forest tree. What did these “fairy things” say to the soldier? What did they do all the long night?

Read the eighth stanza. What strange things did the soldier hear? What might the ladybird and the bee and the butterfly talk about?

Read the last stanza. When the boy brings his soldier into the house again, will the soldier tell him all he has seen and heard? Stevenson says he “must make up the story himself,” and so may you make up the soldier’s story.

## XVI

### THE LOST DOLL

I once had a sweet little doll, dears,  
The prettiest doll in the world;  
Her cheeks were so red and white, dears,  
And her hair was so charmingly curled.  
But I lost my poor little doll, dears,  
As I played on the heath one day;  
And I cried for her more than a week, dears,  
But I never could find where she lay.

I found my poor little doll, dears,  
As I played on the heath one day;  
Folks say she is terribly changed, dears,  
For her paint is all washed away.

And her arms trodden off by the cows, dears,  
And her hair not the least bit curled;  
Yet for old sakes' sake, she is still, dears,  
The prettiest doll in the world.

—CHARLES KINGSLEY.

Who is speaking in this poem?  
To whom is she speaking?  
How is this poem like "The Dumb Soldier"?  
The little boy left his soldier out-of-doors for  
a reason. Did the little girl mean to leave her  
doll on the heath?

While the soldier was underground, was the  
little boy unhappy about him? What was he  
thinking all the time?

How did the little girl feel about her doll?  
What happened to the doll while she was lost?  
Was the little girl glad to find her doll?  
Did she love her doll still? Why?

## XVII

### WRITING THE STORIES, "THE DUMB SOLDIER" AND "THE LOST DOLL"

*To the Boys.* — The little boy put his toy  
soldier on the shelf. Perhaps after the boy was  
fast asleep in bed, the toy soldier told the other  
toy soldiers who lay near him all that happened  
to him while he was hidden away in the

ground. You may think just what he told, and write the Dumb Soldier's own story.

*To the Girls.* — You may write the story of the doll. Pretend you are the doll; tell how you felt when you were lost; what happened to you; how you felt when the little girl found you.

## XVIII

### WRITING TRUE STORIES

(1) Did you ever lose anything?

What? When? Where?

Did you ever find what you lost?

(2) Did you ever find anything that some one else had lost?

What? Where? What did you do with it?

(3) Did you ever hide anything?

What? Where? Why? What became of it?

Write a story from one of the above sets of questions. Remember it must be a true story. If you have never lost, found, or hidden anything, write on one of the following subjects:—

(1) Of all the things you own, which would you feel most sorry to lose? Why?

(2) What would you like most to find? Why? What would you do with it?

## CHAPTER ELEVEN

### I

#### MAKING A STORY FROM AN OUTLINE

(A lesson to be studied with your teacher.)

You remember you had an outline to help you make the little fable like the fable of "The Fox and the Grapes." Here is an outline for a new story.

#### A Daring Rescue

PARAGRAPH I. A large house on fire; firemen think everybody has been saved.

PARAGRAPH II. A little child appears in the attic window; child calls to his mother.

PARAGRAPH III. Every one looks up; exclamations of horror.

PARAGRAPH IV. Brave fireman mounts a ladder; is driven back by smoke.

PARAGRAPH V. Mother rushes into burning building; onlookers cry out that she is lost.

PARAGRAPH VI. Mother staggers out; baby in her arms; saved.

Tell the whole story.

In telling such a story as this, many exclama-

mations and contractions can be used, for we use contractions and exclamations when we are hurried or excited.

## II

## WRITING A STORY FROM AN OUTLINE

Write the story, "A Daring Rescue," from the outline given in the last lesson.

Before writing one word of the first paragraph think out all the words you are going to use.

Before writing the second and third paragraphs, think what the child will call to his mother; what the people will say when they see the child. What kind of mark will you place after these sentences?

Before writing the fifth paragraph think what words the people will use when they cry out that the mother is lost,—will be burned to death. Remember the right mark to place after these cries.

After you have finished writing, read your story through carefully. See if you have written it so that others may *see* the story just as you had it in your mind when you wrote.

Have you used capitals and marks of punctuation in the right places?

Remember that the correct use of capitals and marks of punctuation helps your readers to understand your meaning.

### III

#### THE KING'S DREAM

One night a king had a strange dream that troubled him greatly. Next morning he sent for the wisest men in the land. When they entered the great hall of the castle, they saw the king seated on his throne looking very sad. The wise men bowed low before the king, then waited to hear what he had to say.

For some moments the king sat without speaking. Then in a sad voice he said: "Last night I had a strange dream. I dreamed that all my teeth fell out of my mouth. I am afraid the dream means that some great evil is to befall me."

The wise men looked at one another and nodded their heads, but no one spoke.

"Speak!" cried the king. "Can none of you tell me the meaning of my dream?"

Then one wise man stepped forward, and, bowing low before the king, spoke. "O most unhappy king, your dream has a sad, sad meaning! It means that all your relations — your mother, your brother, your sister, and your wife — will die and leave you all alone in the world."

When the king heard these words, he felt very sad

for a moment. Then he grew angry at the wise man who had read his dream in this way.

"How dare you tell me such sad news!" he cried in a great rage. "I do not believe you! I do not believe that you are a wise man!"

"Soldiers, take this man away and give him a hundred lashes!"

The soldiers hurried the poor man away. Then the king turned to the other wise men and said, "Now, who will tell me the true meaning of my dream?"

The wise men were frightened, for all knew that the first wise man had read the dream truly. So they stood silent before the king.

"Speak, or you lose your heads!" cried the angry king.

Then the oldest man stepped forward, and, bowing low before the king, said: "Be of good cheer, most fortunate king! Your dream promises you much happiness. For many years you shall live to rule over your people. You will be blessed with long life and health. You will live longer than any of your kindred."

The king's face grew bright with smiles. "That is a good reading of my dream," he cried. "O wise man, here are one hundred gold pieces for telling me so happy a fortune!"

"Why," whispered one wise man to another, "that is just what the first wise man said. He received one hundred lashes, while this man receives one hundred pieces of gold."

"True," answered the other, "but, my friend, there are more ways than one of telling a thing."

—A STORY FROM INDIA.

Did both wise men tell the king the same thing?

Which wise man spoke of the sad part of the meaning of the dream?

Of what part did the second wise man speak?

Was it fair to punish one man and reward another for telling the same thing? Why do you think this was fair or unfair?

In dramatizing the story, think how many wise men you will have. If you are one of the wise men, how will you bow low before the king? If you are the king, how will you show that you feel sad?

Where will you have your soldiers stand? How many soldiers will you have?

Just how will you say this: "How dare you tell me such sad news? I don't believe you! I don't believe you are a wise man!"

How will your voice change when you speak to the soldiers? When you ask the other wise men to tell you the true meaning of your dream? When you praise and reward the oldest wise man?

If you are the first wise man, how will you

tell the king the meaning of his dream? Remember, the king spoke sadly. How will you look when the king is angry with you, and orders the soldiers to give you one hundred lashes?

What did the wise men mean when they looked at one another and nodded their heads? Read the second paragraph before answering.

How did the other wise men act after the first had been sent away with the soldiers?

If you are the oldest wise man, how will you tell the king the meaning of his dream? Remember, the oldest wise man tried to make the king glad.

If you are the king, how will you change while the oldest man speaks? How will you speak when you reward the wise man?

In the next to the last paragraph when one wise man speaks to another, did the first want the king to hear what he said? Then how did he speak? How did his friend answer him?

#### IV

#### DRAMATIZING “THE KING’S DREAM”

#### V

#### ORAL REPRODUCTION OF “THE KING’S DREAM”

## VI

## DATES

Read over the following dates:—

Jan. 3, 1910.	May 3, 1617.
July 4, 1776.	Feb. 6, 1904.
Dec. 21, 1886.	Aug. 5, 1882.
March 5, 1714.	Oct. 12, 1492.
June 14, 1775.	April 1, 1901.
Sept. 9, 1492.	Nov. 25, 1664.

Which months are written in full?

Is there any mark of punctuation after the names of these months?

For which months are the abbreviations given?

What mark is placed after every abbreviation?

What mark is placed after the number of the day in each month?

What mark is placed after the number of the year in each date?

Close your book and write a date for each month in any year you wish.

Remember (1) the name of each month begins with a capital letter; (2) there is a period after every abbreviation; (3) there is a comma after every number that tells the day of the month; (4) there is a period after every complete date.

## VII

## WRITING DATES FROM DICTATION

## VIII

## TOM'S LETTER

As Tom Allen was on his way to school one day, he was struck by an automobile. His leg was broken and his head badly cut. For days he had to lie abed.

One morning Mother came into his room. "Here is something the postman left for you," she said, as she tossed a letter into Tom's lap.

Tom picked up the white envelope and read : —

Mr. Thomas E. Allen

25 Walnut St.

Louisville

Ky.

"Why, Mother, this letter can't be for me," he said. "No one calls me Thomas and no one calls me Mister."

"No," answered Mother, "we all call you Tom, but

whenever we write an address on an envelope, we write the proper name of our friend and write Mr. or Mrs. or Miss before it. I think the letter must belong to you. Open it and see who has written to you."

Tom cut along one edge of the envelope and drew out a carefully folded letter which he at once opened.

"Why, Mother, it is from Cousin Dick!" he cried.  
"Come and read it with me."

So Mother and Tom read together this letter:—

*Harrisburg, Ill.,  
May 9, 1912.*

*Dear Tom,*

*Mother has just read Aunt Helen's letter to me. I am sorry to hear of your accident. Do write and tell me just how it happened.*

*Mother is writing to Aunt Helen asking her to bring you here as soon as you can travel. I do hope you will come. There are so many things I want to show you and so many things I want to do with you.*

*In the first place, you shall see all my pets. They are Rover, my dog, Mrs. White and her three kittens, old Molly and her calf, Tim and Jim, the horses, and about a hundred chickens.*

*Father lets me drive Jim, so you and I will have some long drives. I have a new boat, and we will go rowing and fishing. I have just learned to swim. Can you swim, Tom? If you can, what fun we will have! If you can't, I will teach you.*

*Do hurry and get well and come to see*

*Your loving cousin,  
Dick Brown.*

"What a jolly letter!" cried Tom. "It makes me feel well just to think of the good times I can have with Dick! You will take me, Mother! Won't you, please?"

"We will see," answered Mother. "I will talk it over with Father and tell you to-morrow morning."

Why did Tom think Dick's letter was a jolly one?

Would you like to get such a letter?

How did Dick know of Tom's accident?

Who is Aunt Helen?

What is the very first thing Dick has written in his letter?

What does *Harrisburg, Ill.*, tell us?

Why is it necessary to write the place, or address of the writer, at the top of a letter?

In writing the address at the top of a letter, the writer should tell just where he lives so that the one who gets the letter may know just where to send the answer to the letter. Dick lives in a little village, so he has to tell only the name of the village and the name of the state. But if one lives in a city, he must give the number of his house and the name of the street as well as the name of the city and the name of the state or country in which he lives. Then in-

stead of writing the address on one line, as Dick Brown wrote

*Harrisburg, Ill.,*

the address is written on two lines, like this:—

*424 Broadway,  
Oakland, Cal.*

In the address at the top of Dick's letter, how many commas are used? Where is each placed?

Why did he use a period after *Ill.*?

You know how to write dates.

The address and the date are called the heading of the letter. The heading is written at the right, about an inch or an inch and a half from the top of the page.

Here are two letter headings; look carefully at capitals, commas, and periods.

(FORM I)                   *Princeton, N. J.,  
June 3, 1911.*

(FORM II)                   *368 Jefferson Ave.,  
Detroit, Mich.,  
Aug. 4, 1910.*

*Princeton* begins with a capital because —.

*N. J.* are capitals because —.

What other capitals are used? Why?

Where are periods and commas used? Why?

## IX

## TOM'S LETTER (CONTINUED)

Tom could hardly wait till the next morning to hear what his parents should decide about his visit to Dick.

All day he kept Dick's letter near him. He read it over and over. He thought of how he would tell Dick of his accident. He tried to picture Dick's home and all his pets.

"I hope Rover is a big dog," he said. "I wonder where Mrs. White and her kittens live. I hope that Dick will let me milk Molly and sometimes drive Jim. I can row, so I know he will let me row often. How I love rowing and fishing! I do hope I can go swimming, but I am afraid I can't."

So all day long Tom kept thinking and wishing, and all night long he dreamed of having fine times in Harrisburg.

When he awoke, Mother was standing by his bed. "O Mother, tell me 'yes' quickly!" cried Tom.

"Yes!" said Mother. "Just as soon as you can travel, we will go."

"Hurrah! hurrah!" shouted Tom. "O Mother, may I write to Dick and tell him the good news?"

"Yes, as soon as you have had breakfast," answered Mother.

After Tom had finished breakfast and Mother had made him comfortable with pillows at his back, she

brought him a little lap desk and some paper and his father's fountain pen. Tom wanted to begin at once, but Mother said: "Wait a minute. Let us be sure you know just what you want to say."

"O Mother, I do know just what I want to say," cried Tom. "I want to say that I am going to Harrisburg, and I want to tell Dick all about my accident, and—"

"There, there!" said Mother. "Think before you write one word. You want to tell Dick all your news, I know. But you want to write as fine a letter as he wrote to you. Don't you?"

"Yes, Mother," answered Tom. "Do you think I can?"

"Yes, if you try. Look at Dick's letter. What is the first thing he has written?"

"The heading," answered Tom. "I learned all about that in school."

"Well, think just how you are going to write your heading.

"Now what does Dick write next?"

"*Dear Tom,*" answered Tom, "and he has a comma after Tom. So I will write *Dear Dick* and place a comma after Dick."

"Read the first paragraph in Dick's letter," said Mother. "What does he want you to do?"

"Tell him just how I got hurt," answered Tom. "So I will tell him that the first thing."

"What will you tell him next?" asked Mother.

"I will thank him for his invitation and I will tell

him that as soon as I can I am coming to see him. I will tell him I want to see all his pets, and I will ask him if Rover is a big dog, and where Mrs. White and her kittens live, and I will ask him if I can milk Molly and drive Jim. I will tell him that I like to row and fish, but — ”

“ But what, my son ? ”

“ I shall have to tell him that I can’t swim this summer. But next summer when my leg is quite strong I will show him how I can swim and dive.”

“ Good,” answered Mother, “ if you tell all that, I am sure Dick will like your letter as much as you like his. Now I will leave you to write. See how Dick has ended his letter, and end yours in the same way. When you have finished, call me and I will tell you whether your letter is good enough to send.”

“ It will be,” answered Tom, “ for I am going to do my best. I will write Dick’s address on the envelope, too. I know how to do it. I shall look at my letter from Dick.”

## X

### TOM ANSWERS HIS LETTER

Tom did his best to make his letter to Dick a good one. He wrote the heading in the right place and had all the periods and commas and capitals right. He began the letter, *Dear Dick*, and remembered to put the comma after Dick. He told Dick all the things he wanted him to know and was careful to use

capitals and periods where they were needed, and he spelled all the words correctly. He thanked Dick for his invitation and said he would be glad to visit him. He ended his letter just as Dick had ended his. Mother said it was a good letter, and she posted it at once.

You may play you are Tom. Write the letter just as you think Tom wrote it. Your teacher will be Tom's mother and tell you if your letter is good enough to send.

## XI

### WRITING A LETTER TO A FRIEND

## XII

### ANSWERING A FRIEND'S LETTER

## XIII

### A FABLE TO STUDY

#### *The Fox and the Crow*

A crow who had stolen a piece of cheese flew with it to a high tree. A hungry fox saw the cheese and made up his mind to get it.

"Dear Mrs. Crow, how beautiful your feathers are! How bright your eyes are!" he said. "Will you please sing for me?"

The silly crow was pleased with the fox's words.

She opened her mouth to sing. Down dropped the cheese! The fox quickly swallowed it.

"Ah, Mrs. Crow, your wits are not as bright as your eyes," he said. "Never listen to flatterers."

Read this fable over carefully. Tell yourself just why every capital and every mark of punctuation is used.

## XIV

### WRITING THE FABLE FROM DICTATION

## XV

### MAKING NEW FABLES

In the fable, "The Fox and the Crow," what lesson is taught?

In the first paragraph some one (the fox) wants to get something (the cheese) that another (the crow) has.

In the second paragraph he tries to get it by flattering the one who holds it, so that she will let go.

In the third paragraph the flattered one loses the prize.

In the fourth paragraph the flatterer gives advice.

Now let us make some fables that teach the same lesson. Let us keep them short like the one we have studied.

Read over the outlines for the fables given, and make up your mind which you will tell,

Think it out very carefully so that you can tell it right off without waiting.

(a)

#### The Kingfisher and the Cat

FIRST PARAGRAPH. The kingfisher catches a fine fish and flies with it to a tall tree. A hungry cat sees the fish and plans to get it.

SECOND PARAGRAPH. Cat says: "What lovely feathers you have! What a fine crest! I know your voice is sweet. Please sing to me."

THIRD PARAGRAPH. Kingfisher is flattered, opens his bill to sing. What happens?

FOURTH PARAGRAPH. Cat says, "You can catch fish better than you can keep them. It is foolish to listen to flatterers."

(b)

#### The Bear and the Wolf

Bear catches lamb; wolf plans to get it; praises bear's teeth; asks to see them; what happens?

(c)

#### The Owl and the Cat

\* Owl has mouse; how does cat get it?

(d)

#### The Squirrel and the Blue Jay

Squirrel has nut in his mouth; how does Blue Jay get it?

(e)

**The Rabbit and the Goat**

Rabbit has carrot ; how can goat get it ?

(f)

**The Weasel and the Fox**

Weasel has chicken ; how does fox get it ?

## XVI

## WRITING A FABLE

Use one of the outlines for fables given in the last lesson, or make up a title of your own, and write a fable from it. Remember your fable must teach that it is foolish to listen to flatterers. It must be short; it must have four paragraphs.

Before writing, read over again the fable of the Fox and the Crow. When you are writing your fable, you may look back at the fable of the Fox and the Crow whenever you are not sure how to write or punctuate any sentence.

After you have finished, read your fable over carefully to see that you have begun every sentence with a capital letter, that you have commas, periods, question marks, exclamation marks, and quotation marks in the right places.

## XVII

## AMERICA

My country, 'tis of thee,  
Sweet land of liberty,  
    Of thee I sing;  
Land where my fathers died,  
Land of the pilgrims' pride,  
From every mountain side,  
    Let freedom ring!

My native country, thee,  
Land of the noble free,  
    Thy name I love;  
I love thy rocks and rills,  
Thy woods and templed hills;  
My heart with rapture thrills,  
    Like that above.

Let music swell the breeze,  
And ring from all the trees  
    Sweet freedom's song;  
Let mortal tongues awake,  
Let all that breathe partake,  
Let rocks their silence break,  
    The sound prolong.

Our fathers' God, to Thee,  
Author of liberty,  
    To Thee we sing;

Long may our land be bright  
With freedom's holy light.  
Protect us by Thy might,  
Great God, our King !

— S. F. SMITH.

This is one of our national songs, our country's hymn. It should be known by every man, woman, boy, and girl in America. When it is sung, or when the music is played, every one should rise at once to his feet. In most lands, when the national song is sung, men and boys take off their hats, even on the coldest days, and keep them off until the last word has been sung.

It is not enough to know the words of this song; you must know the meaning as well.

Read the first three lines of the poem. To whom are you speaking? The comma after country tells you that you are speaking to your country. *My country, it is of you that I sing;* this is the meaning of the words.

My country, 'tis of thee,

\* \* \*

Of thee I sing.

What is meant by *Sweet land of liberty?*  
Are the people in all lands free?

Who were the Pilgrims? Were they free in England? Why did they come to America? Did they find freedom here? Why were the Pilgrims proud of this land?

The first line in the second stanza means, *You are my native country*; that is, I was born in this country.

The second and third lines mean, *You are the land of the noble free, I love your name*.

What else do I, do you, love? You can tell by reading the next two lines.

In the early days of our land the meeting house or church or temple was often built on the top of a hill. This was partly that the people might watch out for the Indians. Often a cannon was placed on top of the church, which was sometimes the fort of the little settlement. For this and other reasons, the churches so often were built on hills that a stranger visiting New England once said:—

“In the centre of every New England village is a hill, and on the top of every hill is a little white church.”

This may be what is meant by *templed hills*.

In the third stanza read the last four lines. *Let mortal tongues awake* means *let all the people join in singing of their country*.

*Let all that breathe partake* means let all who are alive take part in the song of praise. This may include even the singing of the birds.

Let rocks their silence break,  
The sound prolong!

means that the very rocks must send back the echo of the great song, repeating it over and over, and so prolonging, or making it longer.

In the last stanza, to Whom are you singing? *Our fathers' God* means the God who brought the Pilgrims and all those who wanted freedom, the fathers and the grandfathers, across the ocean to this new land of freedom.

In the last stanza we find capitals used for a new reason. All names that mean *God* are written with *capitals*. In the first line, what word means *God*, and is therefore written with a capital? What word in the second line? In the third? In the sixth? In the last line?

Read the first stanza over carefully. See where capitals are used and what marks of punctuation are used, and where. Then close your book and say it to yourself.

In the same way study every stanza. Remember every one in this land should be able to say every word of this song correctly.



ADA  
BUDELL

## XVIII

## WRITING "AMERICA" FROM MEMORY

Read over the first stanza of "America," then close your book and write it from memory. After you have finished, open your book and see if you have written it exactly as it is given in the book; if not, correct your mistakes.

In the same way read and write and correct your writing of the other stanzas.

## XIX

## PICTURE STORIES

Write the story that the picture on page 273 tells to you.

Tell what the children were doing at the shore; how the boat with the little girl happened to drift away; why she cannot row back.

What will happen if she is not rescued? See what the boy is pointing at. Will the child be saved? By whom? How?

## XX

## MORE PICTURE STORIES

Write the story you find in this picture.



## CHAPTER TWELVE

### SOME STORIES AND RHYMES

#### 1. The Proud Crow

A CROW found some peacock feathers. He stuck them among his own feathers. Then he went to see the peacocks. They flew at him and pecked him. He was glad to fly away.

#### 2. The Crow and the Pitcher

A thirsty crow saw a pitcher with a little water in it. He could not reach the water. He threw stones into the pitcher. This made the water rise to the top. Then the crow drank his fill.

#### 3. The Golden Eggs

A man once owned a queer goose. Every day she laid an egg of gold. The man thought she must be full of gold. He wanted it all at once, so he killed the goose. Do you think he found any gold? He did not find one bit. He wished he had not been so greedy.

#### 4. The First Fountain

Once there was a little girl who liked to play in the water. One day she found a little stream. She

jumped up and down in it. A little voice called to her from the ground. She tried to run away, but she could not. Her hair became little streams of water. What do you think had happened? A fairy had changed her into a pretty fountain.

#### 5. The Old Woman Who Lived in a Shoe

There was an old woman  
Who lived in a shoe.  
She had so many children  
She didn't know what to do.

#### 6. Little Bo-Peep

Little Bo-Peep has lost her sheep,  
And cannot tell where to find them.  
Leave them alone and they'll come home,  
Wagging their tails behind them.

#### 7. Tommy Tucker's Dog

*Dog* : Bow, wow, wow !  
*Man* : Whose dog art thou ?  
*Dog* : Little Tommy Tucker's dog.  
            Bow, wow, wow !

#### 8. The Little Pigs

This little pig went to market.  
This little pig stayed at home.  
This little pig had roast beef.  
This little pig had none.  
This little pig said, "I can't find my way home."

**9. Little Jack Horner**

Little Jack Horner sat in a corner, eating a Christmas pie.  
He put in his thumb and pulled out a plum and said,  
“What a great boy am I!”

**10. The Wolf and the Goat**

One day a wolf saw a goat on a high rock. The goat was eating the grass there.

“That grass is short and dry,” said the wolf.  
“Come down here where the grass is long and tender.”

“Thank you,” said the goat. “I shall stay here.  
It is better to eat dry grass than to be eaten by a wolf.”

**11. The Boys and the Frog**

Some boys were throwing stones into a frog pond.  
The stones hit some of the frogs and killed them. A wise old frog popped his head out of the water.

“Please don’t throw stones, boys,” he said. “I know it is only sport to you. But do you know it is death to us?”

**12. The First Forget-me-not**

God gave every little flower a name.

Then He said, “Blossom and make the earth beautiful.”

Next day one little flower came back. Her eyes were soft and blue. They were full of tears. She looked into the Father’s face.

“Dear God, I have forgotten my name,” she said.

The Father smiled and said, “Forget me not.”

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